musical
COURIER

Highlights from Harold Bauer's New Book

Schnabel as Composer: London Opinion

What of Music In Occupied Japan?

AUGUST, 1948
25 cents

LUCILLE MANNERS. American Soprano, Star of Radio, Opera, Concert

ELENA IMAZ,
young Argentine dancer formerly with the Svetlova troupe, has formed her own dance group, the Elena Imaz International Dance Trio. Associated with Miss Imaz are Louise Ferrand and Wayne Lamb, dancers, and Oscar Kosches, piano-accompanist. The attraction is under the management of W. Colston Leigh. (Photo by Bruno of Hollywood.)

MARGUERITE PIAZZA,
soprano, in the hands of the wardrobe mistress during the opening of Bloomer Girl with the Pittsburgh Civic Light Opera. Miss Piazza took the role of Evalina.

INEZ BULL
and a youthful Pennsylvania admirer talk shop at Lycoming College during the coloratura soprano's recent tour of Williamsport, Allentown, Philadelphia, Pa.; Wilmington, Del.; Washington, D. C., and Maryland and Virginia cities.

As the Summer Wanes

Musicians Enjoy Holidays— Rehearse— Perform

DONALD DAME
has a day off to go fishing. With the tenor are his wife and son, Dorothy and Tim.

ELEANOR KNAPP,
American mezzo-soprano, takes time out for vacation. Miss Knapp's summer activities included singing the title role of Carmen at Chautauqua, N. Y.

FLORENCE TRUMBULL
with "Jimmy" and "Ginger." After years of teaching in Chicago, Miss Trumbull, former assistant to Leschetizky in Vienna, has moved to Oklahoma City, where she is taking over the large piano class of her sister, the late Fay Trumbull. Florence Trumbull commuted between Chicago and the southwestern center for a year until the Trumbull mansion was sold.

"FATHER" MARKS LEVINE
receives surprise party and presents from a contingent of NCAC artists with whom he recently claimed parental relationship in a newspaper story. (Mr. Levine explained to the interviewer that, having no children of his own, he regarded his artists in that light). Greeting him here, with gags and gifts, are Salvatore Baccaloni, Carmen Gracia, Gladys Swarthout, Winifred Heckman, Hortense Monath, Robert Merrill. With Mr. Levine's appointment to the presidency of NCAC, the party turned into a double celebration. (Photo by Ben Greenhaus.)

MURIEL RAHN and
EDWARD MATTHEWS
appeared in the Yale University Bowl "Pop" Concerts, the soprano in excerpts from Carmen Jones, the baritone in Porgy and Bess numbers. L. to r., Fletcher Ferguson, public relations executive for these "pops"; Dick Lee, Yale's public relations head and master of ceremonies for the "pop"; Miss Rahn; Mr. Matthews; and Phillips Stevens, New Haven Chamber of Commerce executive.

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MARYLA JONAS,

Polish pianist, has first-hand instruction in the hula from a dancing girl during her recent first visit to Hawaii, when she was hailed in her debut recital in Honolulu and on the neighboring island of Maui. Miss Jonas' first fall recital will be in Buffalo, Oct. 26. Her New York recital is set for Dec. 11 at Carnegie Hall.

ON THE COVER

Lucille Manners, with a stellar rating in varied fields of the lyric stage, combines intelligence and artistry with her innate gifts of voice and blonde loveliness. She is primarily a worker, studious and versatile, with an amazing range of soprano and high mezzo repertoire, having to her credit a lengthy list of engagements as soloist with important orchestral organizations—the National Symphony of Washington, D. C.; the Philharmonic Promenade of Toronto, Canada; the Eastman Rochester Orchestra; Indianapolis Symphony; Houston, Texas, Symphony; Oklahoma City Symphony—to name only a few outside of the radio instrumental groups with which she has sung. New York's City Center, the New Orleans (La.) and Trenton (N. J.) opera companies have presented her in leading roles—Mimi, Micaela, Marguerite, Manon, Marenka; in summer operetta she has sung in St. Louis, Dallas, Pittsburgh, Detroit and at the Papermill Playhouse, N. J.; concert tours and the enviable top spots of radio have made her voice nationally known. Miss Manners was for eight years soloist of Cities Service programs and has "guested" with Firestone, Philip Morris and Palmolive series. A July program brought her before the myriad auditors of the Prudential Family Hour. Next season, if the fates that govern the political scene are propitious, she will be heard in the concert halls of Continental Europe.

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"Met" Announces Deficit

The Metropolitan Opera Association has announced that its operations for the fiscal year ended May 31, 1948, which includes the 1947-48 season in New York and on tour, have resulted in a deficit of approximately $220,000. The report states that while attendance continued at a high level and receipts from all sources show a gain over the year 1946-47 by $183,000, the considerably heavier costs of operation more than offset this increase, resulting in the substantial deficit; this compares with a net profit from operations of $11,800 for the year 1946-47, $4,370 for 1945-46, and $5,872 for 1944-45.

The Association avers that virtually all costs of operation were substantially above the preceding season, the largest increase being in the pay roll, including the performing artists, the orchestra, chorus, stagehands, etc., in which the aggregate increase amounted to $353,000. Another substantial item was the unpredictable cost of new productions over and above the amounts contributed for the purpose, an item $62,000 greater than in the preceding season.

George A. Sloan, Chairman of the Board, and Charles M. Spofford, President, in a joint statement commenting on these figures, today said:

"It is not a pleasant duty to report the unfavorable financial results of this past season. However, we feel that it is important that the friends of the Opera, here and throughout the nation, who have given their support to the Metropolitan in this and previous seasons, should know promptly of the critical position it faces as a result of the rising costs of operation and other substantial expenditures which the institution has met during the past year.

"While the financial results of the past season are obviously unsatisfactory, they do not of course constitute the measure of the results achieved. With the ambitious program of new productions and revivals which was carried through during the year, the extension of the spring tour to the Pacific Coast, and the unparalleled public interest with which the Opera has been greeted everywhere, we feel that the season has been one of the most important in recent years.

"The Board of Directors and Management are studying the serious problems raised by the financial position and are hopeful that a solution may be forthcoming. The detailed statement of operations will be published later in the usual course."

In view of the deficit the Metropolitan asked all unions to accept the old terms when the time came to negotiate new contracts. Peaceful negotiations are now in progress with the American Guild of Musical Artists and the stage hands union, though negotiations with Local 802 which is asking for a wage increase for members of the orchestra are stormier. The deadline on talks between the union and the Metropolitan passed on July 29 without any drastic action being taken. Proposals to extend the deadline were being considered.

Miss Dickaut to Manage Town Hall

Dorothy Dickhaut is the new concert manager for Town Hall, according to announcement by George V. Denny, Jr., president. She assumes her duties about the middle of August on return from vacation. Miss Dickaut has for 25 years served as treasurer of Town Hall, and for the past few months as acting concert manager. For two years during the last war, while the former manager was absent in the Navy, Miss Dickhaut filled his post.

Cornetet, Haas Vice-Presidents Of NCAC

O. O. Bottorff, chairman of the board, and Marks Levine, president of National Concert and Artists Corporation, have jointly announced that at a meeting of the board of directors, the following action was taken: D. L. Cornetet was elected vice-president and will remain in charge of the company's Chicago officer; Alexander F. Haas was elected vice-president and will continue in charge of Pacific Coast activities with offices in Los Angeles; and that both Cornetet and Haas were elected directors of the company. The activities of the Popular Division of the company were placed under the direction of Thomas M. Reilly, secretary and treasurer, who is also a member of the board of directors.

Stevens Joins Davidson Management

Edmond St. John Stevens, who recently resigned as night program manager with ABC, has become associated with the James A. Davidson Management. Mr. Davidson plans the expansion of his radio and television department, and Mr. Stevens will be active in sales in this division.

Covent Garden to Be Nationalized

London's Covent Garden Opera House will come under Government ownership at the end of 1949, according to an announcement from the British capital. The transfer takes place under the Town and Country Planning Act and comes at the end of a five-year lease. The direction of opera and ballet will be entirely under the Arts Council of Great Britain, without Government intervention.

Hurok Seeks Refugee Troupe

Sol Hurok, according to a report from Vienna, has been seeking talent in the displaced persons camps under the auspices of the International Refugee Organization. Mr. Hurok says the group will be of 150 to 200, presenting chiefly folk music and dances. He reports that there are some 5,800 artists in these camps, and that he himself has seen 980. He plans a tour of his troupe of the United States and other countries, in conjunction with a propaganda campaign to draw attention to the great number of refugees who, although not artists, are capable of being useful citizens in countries to which they might migrate. He hopes for opportunity to present his ensemble to the U. S. Congress and the House of Commons in Great Britain. Although the tour would not be undertaken as a commercial venture, Mr. Hurok feels that it might pay a generous portion of its own expenses.

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August, 1948
Sixty-Ninth Year

Facets from the Memoirs of a Master Pianist:

"Harold Bauer, His Book"

Besides being one of the great pianists, Harold Bauer enjoys the reputation of a first-rate *raconteur*. His art grew to fruition in the happy atmosphere of his own humor and philosophy, attributes reflected in his reminiscences, Harold Bauer, His Book, which W. W. Norton & Co. is bringing out next month. With the publisher's permission the MUSICAL COURIER presents excerpts from this lively work.

Turning the pages, the reader's eye is caught by numerous anecdotes not only about Bauer himself but centered around many other outstanding artists encountered in a career covering some sixty years in time; and, geographically, Europe, North and South America and the Antipodes. Traits and foibles of the tonal great come to the fore.

For instance—sidelights on Hans Richter and de Pachmann, who figured in Bauer's early keyboard days:

I made my debut in Vienna at one of the Philharmonic concerts conducted by Hans Richter, who had shown a kindly interest in me since I was a boy. At his request, I played Liszt's E-flat concerto. I did not realize at the time what tremendous importance he attached to Liszt's music, although of course I was aware of his close connection with Wagner, in whose development Liszt had played so great a part. Incidentally, I recall visiting Richter at his home in Vienna and being received by him in a loose dressing gown, so ragged and dirty that I was quite shocked. "I notice your looks, young man," he said. "Learn that this dressing gown was worn by Richard Wagner."

Curiously enough, this incident was exactly paralleled when, some years later, I had occasion to call on that eccentric genius of the keyboard, Vladimir de Pachmann, whom James Huneker liked to call "the great Chopinzee."

Pachmann said, "I wish to show you something very interesting."

He left the room and returned a moment later attired in a dirty old dressing gown, much too tight for his chubby form.

"This dressing gown," he told me, "belonged to Chopin. It makes you cry, n'est ce pas?"

• • •

The Viennese portion of the book also yields a glimpse of Theodore Leschetizky in unwontedly cynical mood.

Returning for a moment to Vienna, where I subsequently played quite frequently, I had the pleasure of meeting Theodore Leschetizky, who invited me to supper at his home, following a meeting of his large class of students. I don't know why I should still remember his remark, looking over the group of chattering young women with an expression of mingled humor and philosophy:

"Just think! Some fellow must be found for each one of these girls, and his sole reason for existence will be to nullify her studies and ruin her career."

• • •

To continue in the disillusioned vein, hear Sarasate's view on the *genus* conductor:

I found the great violinist in a philosophical mood.

"Has it ever occurred to you," he began, "to consider the vast difference between a musical performer and the conductor of an orchestra? For example, I take my violin, I make music. The conductor has a little stick."

Pause.

"Reflect only," he proceeded, "you have your piano. You make music. The conductor has a little stick. The singer has a voice and makes music. The conductor has his little stick."

Sarasate struck a match.

"What would happen," he said very quietly, looking at the end of his cigar, "if you took away the little stick from the conductor? Would anything be left?"

• • •

High comedy—or at least comedy in high quarters—is the theme of an account of the "Trompette," a Parisian musical society, and their Mardi Gras observance.

The artistic prestige of the "Trompette" was immense. The name was derived from a septet written and dedicated to Lemoine by his old friend St. Saëns, who was one of the most faithful of the many distinguished supporters of the society. Approximately twelve regular concerts were given during the season, and each year on Shrove Tuesday (Mardi Gras) there was a special concert to which every composer was expected to contribute a comic number. The most important of these contributions was unquestionably St. Saëns' "Carnaval des Animaux," written especially for the occasion but, in spite of the amusement and enthusiasm excited by its annual performance, prohibited from performance elsewhere and, by strictest injunction of the composer, not published until after his death.

I once took part in one of these annual performances. Everyone who participated had to wear a pantomimic make-up representing the animal whose music he was supposed to be playing. Taffanel, the great flutist, conductor of the Conservatoire concerts and the Opera, had a cardboard head showing him as a nightingale. The cellist Delsart was seen through the neck of a very flabby swan; the distinguished string players of the string quartet were shown as donkeys of various breeds. St. Saëns and I were the two pianists—he made up to look like our host Lemoine, and my head furnished with a wig and beard which refused to stick on, supposedly disguised as the great composer himself. The two pianists were provided with immense cardboard hands and feet that were clipped off at the moment of performance, which was extremely hilarious.

• • •

Comedy of a different order—the unintentional kind—reigned when the Queen of Spain insisted on being page-turner at a special concert at the court, featuring Bauer and Pablo Casals.

The next number was Beethoven's Appassionata Sonata, which the Queen asked me to play from the music, "in order," said her Majesty, "that I may sit next to the piano and follow the performance with the notes." "Yes," interjected the Infanta Isabella, sister-in-law of the Queen, "and I will turn the pages." Gracious heavens! What an awful experience that was for me! The two ladies, both short-sighted and holding lorgnettes to their eyes, crowded me so closely that I hardly had room to play. Nor was that all. They talked all the time. "How like Wagner" said the Queen. "Yes, Ma'am," I said without stopping. "This reminds me of Chopin," said the Infanta, turning the page at the wrong place. "Yes, Ma'am," I said, continuing to play. And so it went to the end of the last movement, when both ladies bent over the keyboard so far that I had to play the final chords "tenuto" instead of short as is customary. I was glad when it was over.

• • •

And, for further study in incongruity, was there a who-dunnit in the columns of the MUSICAL COURIER just before the turn of the century?

In the summer of 1896 I was engaged to play at a festival given in honor of St. Saëns at the great Trocadero auditorium in Paris. After the concert was over, I received praise from the composer for my playing of his G minor concerto. James Huneker introduced himself to me, and we went off together. "What was the trouble between you and Little Poland last year?" he suddenly said. I looked at him in great surprise, wondering how or why this silly old story had reached his ears after so long a time. "I'm damned if I know," I said shortly. "Well," he said, not at all abashed, "I was told . . ."—and thereupon he proceeded to reel off a comical tissue of disconnected tattle and rumors faintly reminiscent of the incident in question. It made me laugh, and at last I broke in, "That certainly makes a good mystery story." "So it does," he said slowly, as if struck with an idea. Sure enough, he did write an ingenius and quite incomprehensible story based upon the fragmentary stuff he had heard, and this was published, I believe, in both the MUSICAL COURIER and a collection of short stories. Nobody ever knew what it was all about, but it made amusing reading.

• • •

Both autograph-seekers and givers will appreciate a tale of penmanship in a good cause in the days of World War I.

My old friends in Paris, the three Chaigneau sisters, had organized a relief agency for distressed musicians in France during the war and asked my help in raising funds in America, which of course I was only too happy to give. Concerts were given, collections were made, photographs were sold, and with the generous co-operation of my colleagues I was able to send over a good deal of money. I received from Debussy a number of his autograph portraits for sale, and I prevailed upon several prominent musicians to charge a fee for signing programs when requested by autograph hunters. I forget what the average amount of this fee was; but as for myself, I thought that twenty-five cents was about as much as I could get in view of the fact that most of those who used to storm the artists' room after the concerts were youngsters who could not reasonably be expected to have much cash.

At one of our joint concerts, Gabrilowitsch was thoroughly disgusted with the smallness of the amount (about twenty-five dollars) which we had collected in this way. "It ought to have been a thousand!" he vociferated. "Perfectly ridiculous. Just think of the labor of writing one's name over and over again for a quarter—and for a good cause too," he added hastily. "Let us charge a dollar in future."

I demurred. "These children don't have a dollar to spend, much less two dollars if they want both signatures," I said. "I don't believe we should sell a single one at that price. Besides, it's easy enough to scratch off signatures—for a good cause," I added hastily.

"All very well for you to talk," he retorted. "You have a short name. Look how long it takes to write *my* name. I will compromise with you, however. Fifty cents."

"No," I replied.

"Very well," said Ossip. "You can stick to your miserable quarter and I will sell longer and better signatures for half a dollar."

The result was that I made twice as much money as he did. But of course I worked twice as hard!

Our little society, "L'Aide affectueuse aux musiciens," was later merged with the large organization known as "Musicians' Emergency Aid" established in New York under the presidency of Walter Damrosch.

• • •

The public is always fascinated to hear of near-mishaps to performers. Bauer recounts some of his tribulations in that category.

"Tout arrive," says cynical France. Anything might happen, whispers a malicious fate, and almost everything seems to have happened to me at some time or other. The buckle of my belt has broken, my suspenders have given way, seams have burst open, and buttons have dropped off. Suspenders broke on me once, while I was playing the Tchaikowsky Concerto in Monte Carlo. It did not matter as long as I was seated at the piano, but when I rose at the end to bow and retire from the stage, I felt it incumbent upon me to swell myself out as far as possible—like the frog in the fable—so that with the artificial tension thus induced, I might be able to stave off the impending disaster. I succeeded, and from the shelter of the side wings I sent out a frantic whispered appeal to the men in the orchestra: "Au secours! In the name of heaven, get me a safety pin! Mon pantalon dégringole!"

• • •

That was a real, waking experience. But it seems virtuosos have even worse ones in the dim, Freudian dream world.

I have likened memory to a clear stream which flows rapidly at its outset, then spreads slowly over a broad area. My eye sees today an unbroken green expanse which reason tells me covers a bottomless swamp of things forgotten or purposely consigned to oblivion. If I were to set my foot on it, I might sink down and become suffocated. In any case, the waving grass over it which looks so serene and pretty would be disturbed by my footprints. So I shall leave well enough alone.

Stay! What is this slimy, loathsome creature that comes crawling from the marsh toward me? It appears to have several heads . . . it cannot be! . . . Yes, it is! . . . it is nothing less than the Hydra.

"Foul monster!" I say. "What brings you here? What have I to do with you?"

The obscene creature grins at me with its nine mouths.

"You must not forget me," it snarls. "I have attended you throughout your whole life. *I am your nightmares!*"

I shudder.

"Look at me!" whines one of the heads.

HAROLD BAUER TODAY
with a group of his students at the Manhattan School of Music, New York.

"Each time your memory failed you in a dream, I was there, ha, ha!"

I writhe convulsively.

Other heads chime in: "All those dreams of having to play a concerto without ever having studied it were my doing," one chatters. "Yes," says another, "and then you started to improvise marvelously to the amazement of the audience, and you decided that you would in future play none but your own compositions." "Not so bad," comes another voice, echoing my unspoken thought, "until the piano gave out and people started to laugh at you for moving your fingers without bringing forth a sound."

Ruthlessly, the other voices take up the tale: "How many times did you come too late for the concert? *We* kept back the trains, caused the taxicab to break down, and brought you finally to a cold dark hall with freezing fingers. You had to play something fast and loud to bring the audience back, for they had already left. *We* made the piano slide away from you as you were playing. *We* broke the strings and the leg of the piano stool so that you came down with a dreadful bang! Then we helped you rise from the ground with dignity, fastened wings to your shoulders, and you flew away, above the heads of the scoffers, saying, 'Now I'll show them what I can do!' "

• • •

So much for the lighter side of Harold Bauer, His Book. More serious portions include several passages dealing with music criticism and its much-debated function. A quarrel and reconciliation with Debussy sprang from this question.

Debussy, by the way, was the most violent of all the critics I ever met, in spite of his enthusiasms and the delicacy of feeling he seemed able to express as well in words as in music. He satirized Wagner, he despised and detested Brahms, and he attacked Beethoven with such bitterness and sarcasm that it made one's blood boil. Once, in my hearing, he mentioned that he had "escaped" the previous evening from a concert where a Beethoven quartet was being played, just at the moment when the "old deaf one" ("le vieux sourd") started to "develop a theme." There was something so hateful in the tone of his voice as he said this that I rose up indignantly and denounced him for his disrespect to the name of a great genius; and the result was, I regret to say, that our relations were broken on the spot and not renewed for a number of years.

A mutual friend, who was responsible for an annual series of concerts, each devoted to the work of one composer, came to see me one day in 1908 [some time after the disagreement between Bauer and the composer] with a request, purporting to come from Claude Debussy, that I should introduce, at one of these concerts, a little suite he had just written entitled "Children's Corner." I was touched and pleased, and of course I consented. When I had learned the pieces, I wrote to ask him to hear me play them. He gave me an appointment and I went to his house.

PADEREWSKI?

No, Harold Bauer at an early period in his career when both pianists patronized the same tailor. He is wearing Paderewski's tie.

Contrary to my hope and expectation, our meeting was quite formal. I played the pieces, and he expressed himself satisfied. One little thing alone broke the stiffness of the occasion. After I played the last piece, "Golliwog's Cake-Walk," he remarked:

"You don't seem to object today to the manner in which I treat Wagner."

I had not the slightest idea what he meant and asked him to explain. He then pointed out the pitiless caricature of the first measures of Tristan and Isolde that he had introduced in the middle of the "Cake-Walk." It had completely escaped me. I laughed heartily and congratulated him on his wit.

The concert came off. The hall was full. To my chagrin, Debussy was not there. I played the suite and went out into the courtyard of the old house whose ballroom had been converted into an auditorium. I found the composer walking up and down with a very sour face. He came up to me and said, "Eh bien! How did they take it?"

I was immediately filled with an immense pity for him. I realized that this great man, who had struggled so long to obtain recognition of the new idiom he was bringing to our art, was *nervous*, scared to death at the thought that his reputation might be compromised because he had written something humorous.

I looked him straight in the eye.

"They laughed," I said briefly.

I saw relief pour through him. He burst into a stentorian roar of glee and shook me warmly by the hand.

"Vous savez? Je vous remercie bien!" he said.

It was enough. We were friends. But I never saw him again. Engagements called me to various parts of the world, and he died during the war, in 1917.

• • •

Later on, Bauer records his mature judgment on music criticism.

I have referred elsewhere to my youthful doubts as to the value of music criticism in the form of daily published reviews of concerts. With advancing age these feelings grew stronger, and I finally came to look upon such criticism as not alone totally superfluous, but actually obnoxious and inimical to the very purpose it was supposed to serve, namely, that of informing and educating public taste. This seemed the more unfortunate because of the undoubted ability and scholarship of those men (many of them my personal friends) who had adopted the profession of journalist, entrusted with the task of pointing out the qualities and the defects of composers and performers.

The reputation acquired by writers of this kind leads people to distrust their own judgment and, consequently, to abstain from the expression of a personal opinion which might expose their ignorance. A tragic result of this is that they soon lose the power to form any opinion at all, since every function is liable to atrophy if left unused, and the more accomplished the critic, the greater will be the harm done in this way, out of sheer deference to what is presumed to be superior understanding and knowledge.

The fragments of conversation which follow here, in illustration of the foregoing, are solemnly declared to be wholly imaginary. Any resemblance to words actually overheard at any time or in any place is, therefore, to be regarded as purely coincidental. Nevertheless . . .

1. A. "How did you like the concert last night?"

B. "I don't know; I haven't read the paper yet."

2. A. "Did you notice that So-and-so's voice was thin in the middle register?"

B. "Is that so? I thought she was fat all through. But if the critic says that, I must certainly watch out for it the next time she sings."

3. A. "It seems that Toscanini's performance of the symphony was a revelation. I see here that he is the greatest of all conductors."

B. "Oh! I'm so glad to know that. I always wanted to hear a revelation. I had thought of going to Koussevitzky's concert tomorrow, but now it doesn't seem worth while. The best is good enough for me."

It is more in sorrow than in anger that I chronicle the fact that the presence on earth of the professional music critic is an unqualified nuisance. What a pity it is that his talents and energies should not be employed in a manner capable of rendering better service to the cause of art! . . .

When all is said and done, the average human being likes to discover for himself what he enjoys and what he does not enjoy, without being told by someone else. The mission of music is to please the ear and to provide entertainment, and critics, no less than composers and performers, must be guided, sooner or later, by this simple principle, no matter how grandiose and high-flown their theories may be. The development of culture is brought about by examples, not by precepts which merely bring confusion without changing in the least the normal rate of progress.

Another controversial note is struck in his conception of "the unit of musical expression."

This much I gained . . . from my constant efforts to give emotional significance to my tone: the understanding that a single note on the piano, unlike a tone produced by the voice or by any other instrument, has no aesthetic value whatsoever. It may be loud, soft, long, or short, but no one of these characteristics is beautiful in itself, nor can it create an effect of beauty except through contrast. In a word, I found that the unit of musical expression on the piano must be sought in the relation of one tone to its neighbor and that no conception of tonal beauty applied to the keyboard instrument could have any meaning unless based upon this very simple fact. Again and again, scientists have come forward with the clearest demonstration of this elementary principle in which acoustics, physics, and aesthetics are equally bound up, but as a general rule the facts have been denied and the conclusions opposed by pianists, great and small. Yet it needs no extraordinary power of discernment to perceive that a single tone produced by someone who has never before touched a piano is in no sense less "beautiful" than a single tone produced by the greatest pianist in the world.

I do not for one moment suggest that it is essential to be aware of this fundamental difference between the piano and other instruments in order to be an accomplished pianist. I merely say that it was of considerable value to me, since, having no traditional rules as a background for my study, anything upon which I could build a formula was most welcome.

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Culmination of the book is a treatise of much scholarly interest on style, meaning and interpretation, concluding with an illuminating little story and a final sentence pertinent to all performance and critical evaluation.

. . . One little incident which occurred when I was a young man in Paris comes back to me every now and then.

I was turning the pages for Paderewski during a rehearsal of a Brahms trio that he was to play with his friends Gorski and Salmon. A discussion arose regarding a diminuendo that Paderewski wished to replace with a crescendo. "Cela ne va pas," objected the cellist, supported immediately by Gorski. "Brahms has distinctly written 'diminuendo' here for all three parts." I can still hear Paderewski's impatient reply: "Il ne s'agit pas de ce qui est écrit. Il s'agit de l'effet musical." (The point is not what is written, but what the musical effect should be.)

I remember thinking at that time that it was quite proper for a genius such as he was to take liberties which must be denied to the ordinary man. Later on I came to feel that the ordinary man who fails to realize what lies in the music beyond the printed indication is just . . . an ordinary man.

MUSICIANS AT MOSZKOWSKI BENEFIT, 1922

Back row: Mrs. Ernest Hutcheson, Ernest Urchs, Howard Brockway,? Artur Schnabel, Alexander Lambert, Ernest Hutcheson, Efrem Zimbalist, Josef Lhevinne, Ossip Gabrilowitsch, Ernest Schelling, Harold Bauer, Willem von Hoogstraten, Leo Ornstein, Alfredo Casella,?? Georges Barrere. Middle row: Richard Aldrich, Germaine Schnitzer, Walter Damrosch, Marcella Sembrich, Alma Gluck, Artur Bodanzky, Elly Ney, Mrs. Josef Lhevinne, Wilhelm Backhaus,?. Front row: Ignaz Friedmann,? Sigismond Stojowski, John McCormack, Ruth Deyo, Rubin Goldmark, Louis Svecenski. Perhaps readers of the Musical Courier can identify the questioned figures. (Photo by Pach Bros., courtesy W. W. Norton & Co.)

LATIN AMERICA:

By CEICAO DE BARROS BARRETO

Rio de Janeiro

Alexander Uninsky, in his Chopin recital sponsored by the Associaçao Brasileira de Concertos, at the Municipal Theater of Rio, scored with the performance of the Twelve Études. His delicacy in the scale passages, fleet octaves and range of tonal colors were notable; the treatment given by the pianist to this Chopin assortment was never too sentimental, but rather objective. The result was superb.

The program began with the Nocturne in B flat minor, Op. 1, followed by Two Ballades, Op. 52 and 23. In these Mr. Uninsky displayed again beautiful tone and vitality, although tending here somewhat to distort the melodic flow by exceeding rubato in a very personal reading.

The Sonata in B flat minor, Op. 35, was the central piece in the program, and had sympathetic treatment, bringing warm applause from the usual large audience. Many encores prolonged the recital.

Concerts at Brazilian Press Assn.

The Brazilian Press Association marked a high point in its season with an all-Camargo Guarnieri concert, the composer cooperating as a pianist. First came the String Quartet No. 2, winning score in the RCA's contest in 1944, interpreted this time by the Haydn Quartet from Sao Paulo. The music is pleasant, particularly in the second movement, nostalgico. The first movement, energico, lacks somewhat in thematic development, the third and last movement, allegre, in rondo form, is graceful and full of humor. The Haydn Quartet gave a well balanced rendition.

The second part comprised piano pieces played by Lídia Simoes. Miss Simoes gave an outstanding performance in perfect understanding of the composer's writing and style. The Sonatina No. 3 and the Valsa in G sharp minor were convincing, Ponteio No. 13 and Dança Negra with its marked rhythms were finely done, as well as the Chôro Torturado.

The pianist also did well in the Toccata, one of the most interesting of the numbers. In conclusion were songs delivered by the soprano Alice Ribeiro, accompanied by Mr. Guarnieri. Mme. Ribeiro is one of our meritorious artists; her voice is of good quality, although not very powerful, and she uses it with accuracy of tone and clear diction. Her delivery of Guarnieri's songs had much artistry.

Composer and interpreters were acclaimed by a large audience including musicians and critics.

The next recital brought the pianist Heitor Alimonda. Mr. Alimonda's interpretation of Scarlatti's Sonatas and Haydn's Sonata in E flat showed musical taste. Brahms' Variations on a Theme by Handel was less successful, although cleverly achieved. Delightful readings were given to smaller pieces of Villa-Lobos, Débussy's Two Préludes and Chopin numbers preceded several encores.

Vieira Brandao, pianist, was a third recitalist at the Press Association, including, besides Bach's Chromatic Fantasy and Fugue in D minor, Chopin's Sonata in B minor, Brazilian music by Lorenzo Fernandez, Brasileio Itiberê, Camargo Guarnieri, Villa-Lobos, and the pianist himself. Mr. Brandao showed brilliance of execution and skill, earning much applause from the large audience.

Still another pianist, Boris Roubakine, was heard under the same auspices in the series of musical interchange, this time between Brazil and Switzerland. His impeccable style was evinced in Bach's English Suite in A minor, performed with competence and fidelity. Beethoven's Sonata in E major, Op. 109, sounded beautiful and the Brahms group was delivered with delicacy and feeling. The program contained further Gabriel Fauré's Barcarole and Impromptu, and César Franck's Prélude, Choral and Fugue. Mr. Roubakine won warm applause, which he acknowledged with encores.

Brazilian Symphony Gives Premieres

The Brazilian Symphony Orchestra, directed by Eugen Szenkar, re-appeared at the Municipal Theater for its annual two subscription concerts, afternoon and evening. They included first hearing of Prokofieff's Romeo and Juliet suite from his ballet inspired in Shakespeare's work. Prokofieff's music is always interesting and vital in rhythm and expression. It had good treatment from orchestra and conductor and was much ovationed. Other items on the program were: Bach-Szenkar Toccata and Fugue in D minor, Beethoven's Fifth Symphony, Prelude to Wagner's Lohengrin, and Carlos-Gomes' Alvorada from the opera Lo Schiavo.

The second concert began with Villa-Lobos' Bacchianas Brasileiras No. 4. This work built for the most part on Brazilian folk themes symphonically treated, is colorful, warm and full of lyricism. In Sibelius' Second Symphony Szenkar led his ensemble with sure direction, giving full scope to the breadth and mighty meaning of the score. Beethoven's Concerto for violin and orchestra had as soloist Robert Kitain. This violinist, who in several successful recitals in Brazil displayed technical skill and virtuosity, somewhat marred his performance by nervousness.

The orchestra's next presentation, again under Szenkar at the Municipal Theater, presented in first hearing to Rio a beautiful version of César Franck's symphonic poem Psyché et Eros. Inspired by the Greek legend, the music is full of mysticism, with wonderful texture and unity. In the same program were Rimsky-Korsakow's Suite from the opera Coq d'Or, Brahms' First Symphony, and Mignone's Six Préludes, originally written for piano. Rimsky-Korsakow's score, in first hearing by the orchestra, is composed of excerpts from the opera. As the music begins a bright motive blown by the trumpets recalls the cock, while a strange chromatic descendant progression is exposed by the cellos and harps. All the orchestra develops the themes, adding new ones in flying phrases combined in a whirling, glowing tone. Mignone's Préludes, also played for the first time in orchestral form, expresses in elegant style, reflections from the personality of the composer himself, in a former period of his life. In that work we do not find Brazilian folk tunes and marked rhythms; all the themes are original, introspective, with traces of melancholy, although there is much of Mignone's orchestral palette in the color of this music.

Samson François Plays

The French pianist, Samson François, offered in the Cultura Artistica series, at the Municipal Theater, a program including Bach-Liszt's Prélude and Fugue in A minor, Schumann's Etudes Symphoniques, two pieces by Débussy and excerpts of Ravel's Suite Gaspard de la Nuit. Mr. François has good command of the keyboard, marking his playing with individualism. His pianissimo is especially effective when not over-used. His Bach and Schumann works were ably delivered, although not quite convincing. He was at his best in the French numbers, particularly in the pieces by Ravel.

Festival of Operetta

Under the title of Festival of Operetta, an Italian company, managed by Ernesto Del Rios, gave a series at the Municipal Theater. For several years this kind of light opera was absent from our stages, notwithstanding being much appreciated by the public in general. Franz Lehar's Merry Widow, The Count of Luxemburg, Suppé's Boccacio, Lombardo's Il Paese del Campanelle, Jean Gilbert's La Chaste Suzanne, and other operettas were revived to large audiences, and although the casts were not first rate, some of the operettas were well performed and applauded. Principals were: Gino Bianchi, Roberto Durot, Carlos Barbetti, Amedeo Davia, comics, and the singers and vedettes, Lina di Sambon, Bruna Verri, Viola Violette, Rina Regis, Maria Pineschi, Italo Pasini and others. Conductors were Enrico Ziffer and Leo Comin. The company's corps de ballet was led by Elvira Frondi and Arnaldo Scotti, very good dancers themselves. Chorus and orchestra were from the Municipal Theater.

Symphony Premieres Under Szenkar

Firkusny Back from South America

Rudolf Firkusny, pianist, made an early summer tour through Mexico, Guatamala, San Salvador, Panama, Colombia (Bogota), Ecuador (Quito) and Peru (Lima), appearing in recital and as soloist with orchestra. After completing his schedule he took a plane for Chicago where he played on July 29 and Aug. 1 under Fritz Stiedry at the Ravinia Festival.

AFTER A CONCERT IN MEXICO CITY.
Fabien Sevitzky (left), conductor of the Indianapolis Symphony, guest conductor of the University Symphony of Mexico, with Holda Zepeda, 19 year old pianist, pupil of Alfred Mirovitch, soloist, and Dr. Vasquez, regular conductor. Miss Zepeda was reengaged for the same orchestra next March, and also will play with the Indianapolis Symphony in the fall.

MR. and MRS. RICARDO ODNOPOSOFF sailing for South America. The violinist will make a concert tour there and be heard in radio broadcasts from Caracas, Venezuela. He will hold a special seminar for music teachers in Caracas at the invitation of the Venezuelan Government. (Grace Line Photo.)

Arrau Completes South American Itinerary

Claudio Arrau has returned from his 16th South American tour, which began on March 31 in Havana, concluding in the pianist's native Chile the end of June. It comprised 47 appearances in all, including 21 concerts in 27 days in and around Buenos Aires. Four additional recitals were added to his six scheduled ones in the Rex, a movie house in the Argentina capital seating more than 4,000. At two special orchestral concerts Arrau played three Mozart concertos each evening and at another featured Stravinsky's Capriccio. He repeated the Mozart works in Santiago, Chile, and Lima, Peru. In Rio de Janeiro he played four recitals and was soloist with the Brazilian Symphony Orchestra.

Del Busto Here from Puerto Rico

Angel del Busto, concert bassoonist, general director and supervisor of the Free Schools of Music of Puerto Rico, is in the United States on a special mission to purchase instruments for the schools' bands and orchestras. After appearing as soloist with the Goldman Band, he expects to return to Puerto Rico the middle of August. The Free Schools of Music are located throughout the island, in San Juan, Ponce and Mayaguez.

Reah Sadowsky Weds

Reah Sadowsky, pianist, on June 23 was married to Frederic Rand Morton in Mexico City. Miss Sadowsky has been appearing in recital and with symphony orchestra in Puerto Rico, Mexico and South America. Her second transcontinental North American tour begins in October. Mr. Morton is attached to the Cultural Division of the U.S. Department of State in the Mexican capital.

Montreal to Hear Faust

A production of Faust is scheduled for Aug. 10 during the Montreal Festivals, to be given at the summit of Mount Royal under the sponsorship of the City of Montreal. Eleanor Steber will be Marguerite, Joseph Laderoute, Faust, Nicola Moscona, Mephistopheles, Francesco Valentino, Valentine, and Maxine Stellman, Siebel. Mr. Laderoute is a Canadian, and others of this nationality in the cast include Jeanne Desjardins as Marthe and David Rochette, Wagner. Emil Cooper is the conductor. A large corps de ballet under Boris Romanoff includes eight soloists from the Metropolitan Opera's ballet. Herbert Graf and Richard Rychtarik are in charge of staging, with lighting by Jacob Bucher. Marcel Laurenceau is chorus director.

MILAN: Toscanini Honors Arrigo Boito

By MARY TIBALDI CHIESA

Milan

On June 10, 1918, Arrigo Boito died in Milan. And on June 10, 1948, Milan solemnly commemorated the noble master, as a poet and as a composer. Lectures were given by C. Giussani in the Scala "foyer" and by L. Orsini in the Conservatory of Music, as a premise to the soiree of his works conducted by Toscanini in the Scala. Toscanini, a personal friend and great admirer of Boito, has always had a warm feeling for him, and it was through his initiative that on May 1, 1924, Nerone was given on the Scala stage.

The anticipation and acclaim for that memorable evening was enormous, as Nerone had been discussed for years. Boito had worked on and elaborated his second opera for more than a quarter of century without ever deciding to perform it. And at his death Nerone was still unfinished in more than mere details.

Early Tragedy Marked Boito

Boito's career as a composer can be considered a tragedy. Son of an Italian miniature painter from Padua and of a Polish Countess, he was a very complicated human equation. No doubt, as a composer he possessed rather inadequate technic, and this accounted for the slowness of his musical creation, while as a poet his natural qualities enabled him to write fluently and copiously. Still, in literary as well as in musical work, the weight of an uncommon but rather uncomfortable erudition was always an obstacle for him.

Mefistofeles' premiere took place in the Scala on March 5, 1868, a very unhappy evening, as the opera was badly received and did not win the favour of the public. Boito's deadly pallor amidst the hisses and clamour remained in the memory of those present that night. Later on the opera raised itself from the fall and in October, 1875, had a triumphant reception at the Teatro Comunale of Bologna, followed by an uninterrupted series of successes all over Italy. But Boito never recovered from the shock and all his life he was a tormented being, as he could never regain complete faith in himself.

A negative spiritual factor, not less important than the technical failings.

After Boito's death, Toscanini and Tommasini completed the instrumentation of Nerone—well received at the premiere in 1924 by the magnificent Scala audience, although the success was rather "made up," not a real, genuine triumph.

Boito at His Best

For the present celebration, Toscanini, who had come on purpose from America about a month before, chose the best parts of both operas: The Prologue and Act III of Mefistofeles, and the third and fourth acts of Nerone. In this most opportune selection the audience was able to hear the most vital and vibrant pages created by Boito, the effective contrasting choruses of angels and demons forming the background of Mefistofeles' first plan figure; Gretchen's pathetic prison and death scenes; and the Christian collective pictures in ancient Rome, also containing some moving choral inspirations, as well as the sorrowful end of Rubria in Coliseum's ghastly caves.

The golden and purple room of the Scala is an ideal background for grand occasions: and of course "vanity fair" always dominates such evenings. The fashions of 24 years ago were not nearly as beautiful as the present and the opulent ample gowns of this season of romantic inspiration formed an artistic performance by themselves in the sparkling Scala foyer. No doubt the show of white arms and shoulders adorned by costly jewels, the profusion of colors, silks and summer light furs surpassed all previous elegances in the Scala chronicles.

Gala Audience

The exceptional audience—many persons had also come from foreign countries and international press was widely represented—gave enthusiastic reception to Boito's music and to its interpreters; Toscanini in the midst of the Scala orchestra and chorus, soprano Herva Nelli and baritone Guerrera, who had come over from America, soprano Giulietta Simionato, bass Siepi, tenor Prandelli and tenor Nessi. On the whole, more than thirty calls and especially warm acclamations to Toscanini, looking well, although somewhat pale from comprehensible emotion, tension and fatigue.

And fitting it was to pay such a tribute to Boito's memory. We must be very grateful to Toscanini for his unparalleled contribution to the performance. Once more we had the opportunity to ascertain the absolute cohesion between stage and orchestra, singers and players attained by Toscanini's masterly direction. At such degree it can be defined as a really unique achievement. In Boito's case the perfection of the execution was of the greatest importance and succeeded in attenuating some undeniable deficiencies of the scores. On the other side, Boito's most valuable qualities were put in the best light for appreciation, and, notably, his humanity pervaded and vivified the fluent melodic inspiration, and the refined taste of his instrumental palette showed an uncommon mastery and skill in orchestration.

A special mention must be made of Boito's dramatic talent. And we must not forget that the pen that wrote the excellent texts of Mefistofeles and Nerone (besides the libretto of Ponchielli's Gioconda) was the same pen that wrote the librettos of Otello and Falstaff for Verdi; and here Boito's diplomacy, ability and cunning in persuading Verdi, retired in the peace and rest dear to old age, to resume once more active work, were really wonderful. The birth of the two last masterpieces by Verdi is undoubtedly due to Boito, and contributes to his glory in the history of music.

BROOKS McCORMACK
atop the Duomo, Milan, during a series of operatic appearances in Italian cities.

Telasko Back from Europe

Ralph Telasko has returned from Europe after singing Wolfram in Tannhaeuser and Wotan in Die Walkuere in Madrid, Amonasro in Aida and the four baritone parts in Tales of Hoffmann at the Vienna State Opera, of which he was a member before the Nazi regime. He also gave recitals and broadcasts, all programs including American music. Mr. Telasko has been invited to return to Europe next season.

Patricia Travers Returns to U. S.

Patricia Travers returned to the United States on July 8 after a two months' Government-sponsored concert tour of Germany. The violinist, originally scheduled for four performances in Berlin, gave eight, as well as three radio broadcasts. This included two concerts with the RIAS (Radio) Orchestra, two as guest soloist with the Berlin Philharmonic, one in the American section, the other in the Russian section; three recitals, and a morning concert for young people. Miss Travers was originally scheduled for one appearance with the Heidelberg Philharmonic and one recital in Heidelberg, but, by public demand, had to add a combination recital and orchestra program. In all, the young violinist was guest soloist with nine orchestras for a total of 32 times, was heard in 12 recitals, attended seven formal dinner receptions and 10 informal receptions. She performed the Roger Sessions Concerto for Violin and Orchestra for the first time in Europe with the Munich Orchestra. She gave four concerts in Munich, double the number for which she was originally booked.

Americans Applauded in Belgium

By FRANCIS DE BOURGUIGNON

Brussels

A young American violinist, John Creighton Murray, gave a recital in the Palais des Beaux Arts and at once made a favorable impression. He showed a brilliant technique, a warm tone and a temperament which at times went beyond the needs of the works. Chausson's Poème was for instance played with an enthusiasm giving little room for the serenity required by the author. Accompanied by the pianist Armand Dufour, Mr. Murray was at his best in Mozart's B flat Sonata and in short pieces by Paganini, Sarasate and Wieniawski. The Second Sonata of Joseph Wagner, the work of a gifted musician, was artistically presented. Artist and accompanist were applauded and encored.

Charlotte Martin Plays

Charlotte Martin, pianist, was warmly received for her clean technique and musical understanding in a widely varied program. Starting with two Mozart items (a Rondo and the B flat Sonata) she gave afterward a solid interpretation of Schumann's Etudes Symphoniques and ended with a group in which Ravel's Sonatine and two Debussy numbers were remarkable for their Latin atmosphere.

De Menasce and Reyes Heard

A most enjoyable and interesting program of modern music was given by two musicians already known in Belgium, Jacques de Menasce, pianist, and Angel Reyes, violinist. Starting with a Sonata by de Menasce, the two made at once an excellent impression. The work is well written in a clear and concise idiom; the second movement is charming, while the bright finale has a short but very effective middle section. The Aaron Copland Sonata was new to us. While it seems to follow the path of present day composers, it is not devoid of personality. The Lento for instance is curiously constructed, and the Finale has an original ending.

The program also included two well known sonatas: the one in C major by Hindemith and Bela Bartok's No. 1. They were played with such a fine tone by the violinist and such understanding by de Menasce that the ovation which greeted the performers was thoroughly justified.

LILLY WINDSOR
(left), American soprano of the Rome Opera, sends two artificial hands to her Italian foster son, Albino Perron, nine, who lost his forearms in the explosion of a hand grenade during the war. The gift will be delivered by Edna Blue, chairman of the Foster Parents Plan, who recently sailed on the Queen Mary. Miss Windsor met the boy during her appearance with the Rome Opera last winter.

Modern Music Featured in Munich

MUNICH.—The Bavarian State Opera held a music festival of seven concerts called Musica Viva. One evening was devoted to French music, programming chamber works by Roussel and Messiaen, played by Hans Rosbaud, piano, and the following soloists of the Philharmonic: Rudolf Gall, clarinet; Ludwig Baier, violin; Franz Fischer, viola; Franz Kiskalt, cello. Dr. Heinz Pringsheim acted as commentator. A concert of Masterworks for Chamber Orchestra was presented by the Munich Radio Orchestra under Hans Altmann. The works played were Bela Bartok's Divertimento for String Orchestra, Frank Martin's Petite Symphonie Concertante, and Arthur Honegger's Symphony for String Orchestra and Solo Trumpet. A third evening featured contemporary music with the Munich Philharmonic (Hans Rosbaud conducting) and Annelies Kupper as soprano soloist. The program offered Luigi Dallapiccola's Tre Laudi and Arnold Schonberg's Chamber Symphony No. 2, Op. 38. Another concert, Music of Today, was under Hans-Georg Ratjen, with the chamber orchestra of the Bavarian State Orchestra and the soloists Hermann von Beckerath, cello; Hans Walter Kampfel, piano, and the Konig Quartet; scores heard were Serenade Op. 77 by Willy Burkhard (Switzerland); Hagiographa by Frederick Jacobi (USA); Kammermusik No. 3, Cello Concerto Op. 36, No. 2 by Paul Hindemith (Germany). Another evening presented Friedrich Dalberg, bass, and Wolfgang Fortner, piano and the Aumere Quartet in new Chamber music: String Quartet by Priaulx Rainier (South Africa-England); Songs and Poems by William Shakespeare by Wolfgang Fortner (Germany); String Quartet in F sharp minor by Michael Tippett (England).

Engaged for France

Pierrette Alarie, soprano of the Metropolitan Opera, and Leopold Simoneau, heard in this country and in Canada in leading tenor roles, have been engaged for the coming season in France for the Paris Opéra and the Opéra Comique. In September, Miss Alarie will debut as Lakmé and Mr. Simoneau as Wilhem Meister in Mignon. Concert commitments will bring the couple home for 1948-49; they return to the Continent for the entire season of 1949-50.

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Dame Myra Hess has received her fifth honorary degree, that of Doctor of Literature at Reading University in England.

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Szymon Goldberg arrives in America shortly. He will make his first tour here under Annie Friedberg's management, beginning in October.

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Miklos Schwalb, pianist and member of the faculty of the New England Conservatory of Music, leaves for Europe on Aug. 1; he will play in Holland and Switzerland, and be soloist with the Budapest Philharmonic.

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Victor Scholar, Danish pianist, now on tour in Holland, Denmark and Sweden, will return for American engagements in January. He made his debut here in March, 1948.

PARIS: Monna Vanna Revived At Paris Opera

By SUZANNE DEMARQUEZ

Paris

The opera has taken back into its repertoire Monna Vanna, lyric drama by Maurice Maeterlinck, with music by Henry Fevrier. Of all the works distinguished by our National Academy of Music between 1900 and 1914, this is the only one revived several times. The reason is probably its dramatic quality, brilliant melodies and the mastery of its orchestration. The performance united the names of the baritone Jose Beckmans, a remarkable comedian, the tenor Fronval, and the excellent cantatrice Marisa Ferrer. The performance was under the direction of Louis Fourestier.

Ballet Events

Lifar designed the choreography of Divertissement, a classical ballet with music by Tchaikovsky. This remarkable effort of presentation with its lively color is set against a plain background. The choice of Yvette Chauvire, Mlles. Bardin, Moreau, Vaussard, and the young and magnificent Michel Renaud, plus the corps de ballet, showed that Lifar has succeeded in reassembling a group which can be called the glory of our first lyric stage and is, without any doubt, the first in Europe today. The spectacle was danced before Princess Elizabeth and the Duke of Edinburgh on their recent visit to Paris.

Another elegant soiree was *la générale* (public dress rehearsal) of the new Ballet de Paris organized at the Theatre Marigny by the dancer-choreographer Roland Petit. Among the four ballets, outstanding were Demoiselles de la Nuit, with story by Jean Anouilh and rather pleasant music by Jean Françaix, and with the English ballerina, Margot Fonteyn, leading the production: and Allegro by Ravel, choreography by Janine Charrat, who herself danced in this ballet for which the couturier Jacques Fath had dreamed up strange costumes of surrealistic effect.

Great success was obtained at the Theatre des Champs-Elysées by Carmen Amaya and her company, from which stands out the extraordinary couple, Teresa and Luisillo. The sensuous ardor, the intense liveliness of this company delighted Paris to such a degree that Carmen Amaya had to extend her engagement another two weeks. The Théatre Français has considerably augmented the effectiveness of the orchestra by constructing a new, convenient pit. Several spectacles are now accompanied by music. The management has also commissioned an important score by Louis Beydts for the mise-en-scène for Espagnols au Danemark, a comedy by Merimée, danced with incidental music conducted by the young composer, Andre Jolivet.

Paris Hears Britten Work

The Theatre de Mulhouse, directed by the active and intelligent M. Lalande, staged Britten's Rape of Lucretia. The entire ensemble came to Paris to give one performance. There were quite ingenious stage settings, and among singers stand out Mme. de Syben (Lucretia) and the charming Monda Million, Mireille Labatier (la Recitante), the baritone Willy Clement and Georges Jongejans (Collatinus) under the musical direction of the Swiss conductor, Alexandre Kranhals.

Casadesus Returns

The return to Paris of the renowned French pianist, Robert Casadesus, was occasion for a gala concert by the Orchestre National de la Radio. Conducted by Vladimir Golschmann, the program comprised among other things the A major concerto by Mozart, played by Casadesus with simplicity and purity of its classical style. Then came the first European performance of his own Third Piano Concerto, played by himself, which satisfied in emotional content as well as expert design.

Centenaries Celebrated

To celebrate the centenary of the Music of the Garde-Republique, its present director, Julien Brun, created a new orchestra formula: l'orchestre harmonosymphonique, which adds to the more than 83 wind instruments of the guard, 40 strings. This ensemble gave two gala concerts, at which were heard the Symphonie Fantastique by Berlioz, the D minor Toccata and Fugue by Bach.

Another centenary celebration was that of the Revolution of 1848 which afforded opportunity to listen to a new symphony by Darius Milhaud which recalls the joys of his dances and also his emotional fire.

Singers, Instrumentalists Appear

Pianists appearing included Brailowsky, who filled the immense Palais de Chaillot to capacity twice. His playing was transcendent though somewhat lacking emotional impact. This is also the case of Jean Doyen in spite of his various seductive sonorities. Uninsky possesses an incomparable fire which helps him to his success. A quite young pianist of 14 years, Janine Fournier, impressed the public with her intelligence, technique and control. Willy Meeuvisse, Dutch pianist and composer, possesses a solid talent and a profound knowledge of music. The Spanish pianist del Pueyo gave an exhaustive reading of the sonatas by Beethoven. The Russian Nikola Orloff made a sensational return with the Orchestra Colonne. And last, the American, Julius Hyman, under the sponsorship of the Action Musicale Française, a new group founded by Pierre d'Arguennes, gave an interesting recital of American works by Bernard Wagenaar, Aaron Copland, Gershwin and Kent Kennan.

The brilliant singer, Jennie Tourel, appeared in the role of Carmen at the Opera Comique, where she was applauded so often before the war.

Ellabelle Davis made a deep impression with her splendid voice which she treats with consummate artistry.

The composer-pianist Jacques de Menasce with the violinist Angel Reyes were heard in the course of a reception in their honor at the Revue Musicale. The following day they gave a recital at the Salle Gaveau which programmed contemporary sonatas for violin and piano and which attracted numerous experts. The playing of the two artists showed profound taste and musicianship, the products of a thorough and premeditated cooperation in sonatas by Hindemith, Virgil Thomson and Bela Bartok. In addition, one had the pleasure of listening to a beautiful and pleasant sonata by Jacques de Menasce who knows how to juxtapose the lyric qualities of the violin to the polyphonal variety of the accompaniment. The success of the two artists was great and we hope to hear them again in Paris.

Mention must be made of the latest triumph of Nathan Milstein and his accompanist Arthur Balsam at their recital in the Theatre des Champs-Elysée. The playing of the D minor Partita for solo violin especially impressed throngs of enthusiastic listeners.

ZINO FRANCESCATTI

on vacation in the French Alps. The violinist returns to the United States in November for another sold-out tour.

LONDON: Berlin and Vienna To Send Orchestras

By ARTHUR NOTCUTT

London

Although there have been fewer concerts during June nevertheless a considerable amount of musical activity has been in evidence. We have again welcomed a distinguished artist from the Metropolitan in Jennie Tourel, who appeared with the London Symphony at the Albert Hall, where she sang arias from Idomeneo, Barber of Seville, and Respighi's Maria Egiziaca. She also gave a recital at Covent Garden Opera House, delighting an enthusiastic audience with Purcell, Bach and also Spanish and Russian songs. She is an outstanding singer with remarkable versatility and no doubt will soon achieve a reputation in this country as celebrated as that she enjoys in America and other parts of the world. A vivid and fascinating personality!

Schnabel as Composer

Artur Schnabel's fame as a pianist is world wide, but as a composer he is little known. His first symphony was introduced at the Albert Hall on June 9 by the Royal Philharmonic Orchestra under Sir Malcolm Sargent. Schnabel's predilection for the classics as an interpreter, would lead one to expect that, as a composer, his sympathies would also be in the direction of the classic, and it must be confessed that this extraordinary work came as a surprise to many of his admirers. The program note stated that it was composed according to the twelve tone system: the atonality was bewildering and at the end, the majority of the audience were unquestionably in a state of complete confusion.

A series of concerts with the high sounding title of "London Musical Festival" are now in progress at the vast stadium at Harringay, which holds 10,000. The experiment was tried out last summer, but it was only towards the end of the season that audiences of any real size were attracted and it is said that a considerable sum of money was dropped by the promoters. One must admire their courage in continuing, and certain modifications have been introduced into the scheme designed to make it more attractive. Programs are of the essentially popular type, and the number of concerts is restricted to seventeen, the season being planned for four weeks. Among the artists engaged are Flagstad, Melchior, Iturbi, Lily Pons, Kostelanetz, Menuhin, but the most interesting feature is the debut of the Italian boy conductor—Pierino Gamba—ten years old. In a huge arena of this type nearly all the finer points of the music must be lost, but there is not the slightest doubt that this lad has ability quite out of the ordinary. To be able to conduct such works as Beethoven No. 1, Beethoven No. 5, Dvorak No. 5, etc., etc., without score is a feat in itself for any young conductor, and at the age of ten—quite phenomenal. He secured some lovely shades of expression and fine climaxes from the Liverpool Philharmonic Orchestra, a very experienced body of players who rewarded him by giving of their best. Prodigies must always be regarded with reserve; some have developed into great artists in their manhood—such as Menuhin, for instance—others have never developed at all, but whichever way one looks at it, a severe tax is imposed on the strength of a child.

Markova and Dolin Appear

The ballet season continues in full swing at Covent Garden and for the month of June Alicia Markova and Anton Dolin made their reappearance in London and joined the company as guest artists. They danced together in Giselle, Les Sylphides, The Sleeping Beauty, The Swan Lake, while Dolin repeated his former success in Vaughan Williams' Job, of which he gives a superb performance. The regular ballet season continues until July 17, and in August the Monte Carlo Ballet is visiting London.

Promenade Programs Announced

The BBC have just published the programs for the forthcoming Henry Wood Promenade Concerts which commenced at the Albert Hall on July 24, and continue for eight weeks. Two orchestras are engaged—the London Symphony and the BBC Symphony conducted respectively by Basil Cameron and Sir Malcolm Sargent—with Stanford Robinson as associate conductor. The "Proms" are unique and the Albert Hall has proved to be a most suitable building owing to the large numbers of the public that can be accommodated at a low range of prices. In the forthcoming series, practically the entire repertoire of the best known classics will be played and 15 new works will be given their first performance in London of which nine are by British composers; the others are by Auric (Overture), Janbert (Suite Francaise), Kabalevsky (Piano Concerto No. 2 in G minor), Martinu (Concertino for Piano and Orchestra), Milhaud (Suite Francaise), and Mozart's Oboe Concerto in C. Under the system now in vogue, all new works are ensured adequate rehearsal. The list of soloists is far too long to quote in detail, but contains the names of many of our finest singers and instrumentalists and also a number from other countries. The concerts continue until Sept. 18, after which the ordinary autumn concerts season will commence.

Continental Orchestras to Visit

An announcement of quite outstanding interest has just been made to the effect that the Berlin Philharmonic Orchestra is to make its re-appearance in England for the first time since 1938. A series of concerts has been organized commencing at St. Paul's Cathedral on Nov. 3 in aid of the international work of Christian Action. The orchestra, in addition to a concert at the Albert Hall on Nov. 20, visits several of the large provincial towns. The conductors are Furtwängler and Celidabache, who, it is understood, with the members of the Orchestra, are giving their services in aid of this charity.

The Vienna Philharmonic will present 5 concerts at Albert Hall, Sept. 28 to Oct. 4. An all-Beethoven program will be given under Furtwängler. Yehudi Menuhin will play the Violin Concerto, and the Staatsoper and BBC choirs will join in a performance of the Ninth Symphony.

One of the most satisfactory features of music in England nowadays is the number of candidates seeking admission to the Royal Academy of Music, Royal College of Music, Guildhall School of Music, etc., and similar institutions in other parts of the United Kingdom. Enthusiasm for the Art was never higher than now and the present generation has great opportunities.

JAPAN: Opera, Symphonies, Festivals in Progress

By VISCOUNT TAKATOSHI KYOGOKU

Tokyo

The Fujiwara Opera will perform Madame Butterfly in September in Nippon Theatre, Tokyo, under the sponsorship of Toho Musical Association. The opera was performed by the same company from May 1 through 8 for the American Occupation Forces; the September presentation will be for the public. Michiyoshi Tamura is the producer; Yoshio Aoyama, director; Ryotaro Mitsubayashi is in charge of stage and costume designs; Yoshio Hashimoto of lighting; Hideo Saito is chorus director; Kotaro Hagii and Hideo Tsutami, stage director and stage manager. The Toho Symphony under Manfred Gurlitt will provide orchestral background for Kazuko Sasada and Michiko Sunahara (Butterfly); Kikue Takita (Suzuki); Yoshie Fujiwara and Genjiro Nagata (Pinkerton); Koshiji Takahashi and Kei Suwa (Kate Pinkerton); Noriaki Fujii and Ryohei Miyamoto (Sharpless); and Yoshio, Kurata, Shozo Takahara and Goro Murao in the other roles. The Nagata Opera, directed by Miho Nagato, soprano, will also perform Butterfly next month.

The Fujiwara group plans to present Hansel and Gretel for boys and girls, again sponsored by the Toho Musical Association.

Japan Artistic Dancers Formed

Japan Artistic Dancers' Association was organized and Michio Ito was elected president, with the following sponsors, Micho Ito, Mrs. Seiko Takata, Takaya Eguchi and Baku Ishii, Japanese dancers.

Debussy Festival

The Toho Musical Association and the French Mission in Tokyo opened the Debussy Festival with a program of chamber music, songs and piano works on July 5 in Hibiya Public Hall. Chizuko Asano was guest soprano, accompanied by Urimaru Nobechi. Miss Asano selected the Fetes Galantes, a group of songs for Paul Verlaine, the Chansons de Bilitis, two songs from the Proses Lyriques and Trois Ballades de Francois Villon. A sonata for cello and violin followed, with Akira Suzuki and Susumu Nagai as soloists. Mari Iwamoto and Mr. Nobechi played a sonata for violin and piano. The program closed with Chieko Hara playing piano works, including the Pour le Piano Suite.

On July 6 the festival continued in Hibiya Public Hall with the last program featuring the Toho Symphony Orchestra under Hidemaro Konoye. The program included La Mer, the Prelude L'Apres-Midi d'un Faun and the Iberian Suite.

Concert of Nippon Philharmonic

Mr. Yamada, conductor of the Nippon Philharmonic Orchestra, chose a program of Liszt and Dvorak for the orchestra's last performance this season in Hibiya Public Hall. On July 4, the concert featured Takahiro Sonoda as guest pianist in the Liszt piano concerto No. 1 in E flat Major. The orchestra opened with E. Carter's Holiday Overture, and also played the Fifth Symphony in E Minor of Dvorak, and the Ballet music and grand march from Verdi's Aida.

International Art Sponsors Program

A vocal concert sponsored by the International Art Association was given in Kyoritsu Hall on July 8 with Futaba Takayanagi, soprano; Genjiro Nagata, tenor, and Keisuke Shimoyakawa, baritone as soloists. Manfred Gurlitt accompanied. The program, arias, duets and trios, included excerpts from Lohengrin, Mignon, Carmen, Aida and other operas. This is the 57th Welfare Culture Concert sponsored by the association.

Sonoda's Piano Recital

Takahiro Sonoda gave his piano recital on July 21 in Hibiya Public Hall with a program for Japanese listeners. He chose the Bach-Busoni Organ Chorale and Prelude, followed by Schumann's Fantasie Op. 17, and several works of Chopin. The program ended with a Fantasie from Mozart's Don Juan arranged for the piano by Liszt.

Toho Symphony Orchestra Heard

On June 22, the Toho Symphony Orchestra held the 11th grand concert at the Hibiya Public Hall. Contemporary works of American and Japanese composers made up the program in the Toho Symphony's Modern Music Festival with Toshiya Eto as violin soloist and Hiroshi Kajiwara as piano soloist. The numbers played, each for the first time in Japan, were When Johnny Comes Marching Home by Roy Harris, the Violin Concerto of Akira Ifukube, a Piano Concerto by Fumio Hayasaka, and Aaron Copland's El Salon Mexico.

Leonide Kreutzer led the Nippon Philharmonic Orchestra in its regular Allied concert on June 20 at the Hibiya Public Hall, with Atsuko Ohori as piano soloist. They offered a Handel Concerto Grosso for strings and a suite of five pieces from Holberg Suite of Grieg. Miss Ohori played Beethoven's Piano Concerto No. 5 in E flat Major.

N. Y. Philharmonic Has Five New Members

There will be five new members of the 103-man orchestra of the Philharmonic-Symphony Society next season, replacing players who have either been pensioned or resigned.

Three of the changes are in the clarinet section. Simeon Bellison, veteran solo clarinet with the Philharmonic since 1921 has resigned and will be pensioned; he is replaced by Robert E. McGinnis. Otto Conrad, who has played clarinet with the Philharmonic since joining the orchestra in 1928, is also pensioned; the new second clarinet is Napoleon Cerminara. Alexander Williams, E-flat clarinet player since 1931 has resigned; his place is taken by Stanley Walter Drucker who will also be assistant first clarinet. Two other resignations are violist Harry Hyams who is succeeded by Harry Zaratzian and trumpeter Morris Boltuch whose successor John R. Ware will play third trumpet and assistant first.

By agreement with the Union, the Philharmonic-Symphony Society paid every member of the orchestra a bonus of $250.00 at the close of the 1947-48 season. By another agreement, believed to be virtually unprecedented in symphonic circles, every member of the orchestra has had an increase in salary for 1948-49, with the minimum salary increased from $110.00 a week to $125.00 a week. The regular 28-week subscription season is supplemented by a tour sponsored by Columbia Records, Inc.

Royal Conservatory Scores

TORONTO.—The Royal Conservatory Opera scored a brilliant success in its production of Rosalinda at the Royal Alexandra Theater, May 31-June 12. Nicholas Goldschmidt conducted the sparkling score, and Felix Brentano, who staged the Broadway production, performed the same office for this cast. The participants were all from the Conservatory except Jeanne Merrill, who took the name role. Andrew MacMillan sang Eisenstein; Beth Corrigan, Adele; Ronald Stewart, Alfred; Michael Ney, Prince Orlofsky; Usko Ollikkala, Frank; Robert Doree, Falke; Jean Southern, Fifi; Earl Dick, Dr. Blind; Jack Marigold, Frosh; Jean Patterson, Poldi; Harry Stitch, Aide to Prince; Andrew Zubak, waiter and lackey.

This was another achievement to add to those of the Conservatory in The Bartered Bride, Orpheus and Hansel and Gretel. Ettore Mazzoleni is the Conservatory's principal.

ASCAP to Appeal

The suit of a group of motion picture theatre owners against ASCAP, which had sought to exact fees from such houses exhibiting pictures containing ASCAP music, was ruled on by Federal Judge Vincent L. Leibell on July 20. Judge Leibell decided against ASCAP, holding that "the power which ASCAP has acquired in violation of the anti-trust laws" was a threat to the theatre owners. However, he denied their plea for monetary damages on the ground that they had failed to prove they had suffered any. ASCAP, according to a spokesman for the organization, plans to appeal the decision.

Lakond Joins Southern Music Publishing Co.

Southern Music Publishing Company, Inc., has established a serious music department under direction of Wladimir Lakond. Arrangements have been completed by the company to act as the sole agency in the western hemisphere for Liber-Southern, Ltd., London, and Enoch & Cie, Paris (orchestra publications); Irmaos Vitale, Rio de Janeiro, and Wagner & Levien, Mexico City. Negotiations are in progress to represent also the other publications of Enoch & Cie, and announcements will be made from time to time regarding exclusive representation of additional European catalogs.

Southern Music Publishing Company announces that original editions of the compositions of Ravel, Enesco, Chabrier, Franck, Chaminade, Rabaud, Godard and others are again to be available.

Mr. Lakond was formerly director of promotion and exploitation for the standard department of the Edward B. Marks Music Corporation; vice-president of Edition Musicus-New York, and general manager of Affiliated Music Corporation. He has made many translations from the Russian, including the libretto of Lady Macbeth of Mtsensk by Shostakovitch, and put into English the Diaries of Tchaikovsky for publication by W. W. Norton & Co. He is editor, translator and annotator of Rimsky-Korsakoff's biography written by his son Andrey, to be published by the Oxford University Press in the fall of 1949.

Urban Plays in Youngstown

Bela Urban, Hungarian-American violinist, was soloist with the Youngstown (Ohio) Symphony, Michael Ficocelli conducting. The artist made his Town Hall debut in February, 1938, and has appeared with the Miami, New London and Hartt symphonies since his honorable discharge from the army.

Oberlin Artist Recitals Announced

OBERLIN, OHIO.—The Oberlin Conservatory of Music announces eleven concerts for its 1948-49 season of Artist Recitals. The Cleveland Orchestra, with George Szell conducting, will appear four times. Other artists are the Juilliard String Quartet, Ginette Neveu, violinist; Rosalyn Tureck, pianist; Todd Duncan, baritone; Clifford Curzon, English pianist; Raya Garbousova, cellist, and the Robert Shaw Chorale. The season will begin the middle of October and end early in April.

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JENNIE TOUREL

is felicitated by PIERRE MONTEUX at the close of the Stadium concert, July 8, which presented the mezzo-soprano as soloist in a largely French program with the conductor on the podium.

THRONGS APPLAUD STADIUM'S MID-SEASON ATTRACTIONS

The second week of the Stadium concerts began with Fritz Reiner conducting a Brahms program with Isaac Stern, superb as soloist in the violin concerto. Fritz Reiner stressed the dramatic potentialities of the works he performed, the Third Symphony and the Academic Festival Overture. Especially evident was his technical command in a Russian evening which offered Prokofieff's Classical Symphony, preceded by Kabalevsky's Colas Breugnon Overture, followed by an exacting reading of the Tchaikovsky Fourth. In memory of Olga Samaroff, his late teacher, William Kapell played Rachmaninoff's Second Piano Concerto with emotional impact and bravura. The popular Saturday night concert presented Paul Lavalle as conductor with Vivian Della Chiesa, soprano, and Mac Morgan, baritone, in a program of operatic and light opera excerpts. A first performance at the Stadium was Don Gillis' Symphony 5½ (A Symphony for Fun) for which Mr. Lavalle was cordially applauded. The evening was also a great success for the soloists.

Gershwin Program Hailed

18,000 came to the Stadium to listen to the Gershwin program commemorating the composer's death. His music beguiled the audience again and was executed with mastery, vocally and interpretively by Todd Duncan, baritone, who came out with top honors, June McMechen, soprano, who shared the performance of numbers from Porgy and Bess, and the Eva Jessye Choir assisting. The instrumental soloist was Earl Wild who played the Piano Concerto and the Rhapsody in Blue with brilliance, romantic feeling and musical finesse.

An evening in which Carl Stern played with musicality and beautiful tone the Dvorak Cello Concerto was rained out after this performance, which was preceded by Alexander Smallens conducting the Beethoven First Symphony. An evening of operatic fare conducted by Alfredo Antonini with Eva Likova, soprano, Cloe Elmo, mezzo-soprano, Jan Peerce, tenor, and Robert Weede, baritone, as soloists was enthusiastically applauded by 14,000. The warm musicianship of the conductor and his sense of theater was a particular asset to the operatic and orchestral offerings.

Enrico Leide who conducted the concert on July 3 was applauded by the largest Saturday evening audience of the season so far. This experienced conductor was persuasive in Franck's D minor Symphony and other orchestral numbers. Mischa Elman played the Mendelssohn Violin Concerto brilliantly and was enthusiastically feted by the crowd.

Monteux Conducts

For the two following weeks one of the great conductors of our time conducted at the Stadium, Pierre Monteux. Hortense Monath, pianist, was the soloist of the first evening with Mozart's C major Concerto played with delicacy and imagination. Monteux's reading of the Schubert Symphony No. 7 had all the characteristics of this master's genius. Even if one does not agree with some details, Monteux is so convincing in his interpretations that the listener feels in the wrong.

In MacDowell's D minor Piano Concerto Vera Franceschi made her very successful debut at the Stadium. The young performer brought sensitivity and technical finesse to her task and was rightly acclaimed. Her performance was preceded by Tchaikowsky's Pathetique and Wagner's Prelude to Lohengrin, both under Monteux.

A concert of particular attractiveness was presented when Monteux conducted an evening with Jennie Tourel, mezzo-soprano, and Martial Singher, baritone, as soloists. Mme. Tourel was the audience's favorite. The cantatrice sang works by Bizet, Duparc and Saint-Saens with charm and interpretative mastery. Her appearance was preceded by an inspired playing of the orchestra of Ravel's Alborado del Gracioso. In the first half of the program which offered Beethoven's Egmont Overture and Brahms' Second Symphony, Martial Singher sang arias by Gounod and Berlioz in which he scored with the audience.

Jarmila Novotna, soprano, and Donald Johnston, baritone, were the soloists of a popular concert in which Sigmund Romberg conducted. 18,000 fell willingly under the spell of the 3/4 rhythm and the light-hearted nature of the melodies from light opera.

The first evening of Monteux's last week offered a romantic work, Tchaikovsky's Symphony No. 5 which Monteux interpreted in a classical way, and a classical work, Beethoven's Emperor Concerto, which Claudio Arrau imbued with all the romantic feeling of his Latin origin. The interpretation, though interesting and technically exact, was not always orthodox. In a purely orchestral evening of works by Mendelssohn, Beethoven, Stravinsky and Strauss, Monteux elicited from the orchestra sounds of beauty and beguiling sensitivity.

16,000 assembled for Monteux's last evening which had as soloist Lauritz Melchior. After Monteux's delivery of music from the Flying Dutchman, Parsifal, and Tannhaeuser, Melchior, still the great Dane of the operatic stage, sang Lohengrin's Narrative and Departure from Lohengrin and the Steersman's Song from the Flying Dutchman and as an encore, the Forge Song from Siegfried. After a colorful and imaginative reading of Strauss' Till Eulenspiegel, Melchior, with the orchestra now conducted by Ignace Strasfogel, sang a series of popular songs which evoked tremendous applause, confirming once more that Melchior is a favorite of the audience.

Iturbi in Tchaikovsky Program

José Iturbi, conductor-pianist, showed his manifold talents and his Hollywood-inspired drawing power in a concert which assembled the largest crowd of the season. He conducted Tchaikovsky's Pathetique and played the B flat minor Piano Concerto, conducting from the piano, with 20,000 showing keen appreciation and forcing encores.—H. W. L.

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Omaha Applauds Summer Events

OMAHA.—The Omaha Symphony Orchestra, Richard E. Duncan conductor, closed its first season of "pop" concerts with money in the bank—a profit of $4. There were four concerts. Orchestra officials plan for next summer a series of eight "pop" concerts following the regular season.

The Omaha World-Herald Good Fellows Charities, Inc., presented a music festival late in June at Creighton Stadium which included more than 2,600 participants. Of special interest were the various choral groups in accompanied and unaccompanied numbers under the direction of Noble Cain, the featured guest of the occasion. Among these were a combined chorus from Omaha and Council Bluffs High Schools; Nebraska-Iowa Chorus, and the Negro Good Will Festival Chorus. The Omaha Symphony Orchestra, under Mr. Duncan contributed accompaniments and an orchestral overture. Besides other musical numbers, there were dancing and military spectacles.

HENRIETTA M. REES.

NATION'S CAPITAL SENDS LARGEST AUDIENCES TO WATERGATE

By JAMES G. DEANE

WASHINGTON, D. C. — The capital's largest musical audiences again turned out this summer for the Watergate concerts of the National Symphony Orchestra on the Potomac—and in considerably greater numbers than last year.

Soprano Dorothy Maynor sang to an estimated 18,000 at the opening concert July 4, an event in a three-day celebration of the Washington Monument centennial. Grofé, Gould, MacDowell, Sowerby and Washington's Mary Howe contributed to an all-American orchestral group.

Howard Mitchell, the series' musical director, chose Beethoven's Fifth Symphony for the second program, which was sans soloist. Offsetting Beethoven were Milhaud's chuckling Suite Provencale, White's Five Miniatures, Rimsky-Korsakov's Spanish Caprice and items by Bach and Copland.

The annual, crowd-getting Gershwin memorial headlined Sidney Foster, pianist, declaiming the inevitable Rhapsody, and Agnes Davis and Harold Ronk vocalizing bits from Porgy and Bess.

Chopin Premiere

Chopin's first published work, the Variations on a Theme from Mozart's Don Giovanni, was given what the soloist believed to be a first American performance by the Hungarian pianist Agi Jambor. She earned generous applause. Schubert's Unfinished headed a Viennese orchestral list.

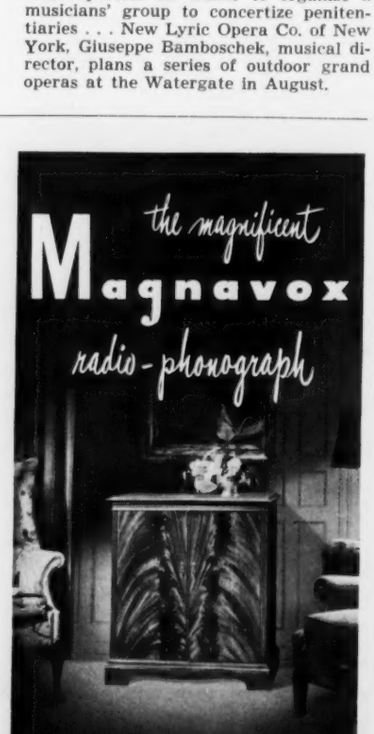
Lalo's Symphonie Espagnole was warmly rendered by Albert Spalding in one of his infrequent appearances. As encore he premiered the first movement of his new unaccompanied sonata—a lively, interesting composition. Bastille Day—the occasion—dictated an all-French program, heralded with the Marseillaise.

Earl Wild, a Watergate standby, drew a throng for the second Rachmaninoff concerto and rewarded them with a sterling performance and several encores. Wagner monopolized the rest of the evening, most effectively in the Rienzi overture.

Novelty marked the next concert, in the persons of the Revelers Quartet of radio and records: Glenn Burris and Nino Ventura, tenors; Rand Smith, baritone, and Wilfred Glenn, bass. The program—mostly show tunes, even to the Oklahoma! music by the orchestra.

Capital Miscellany

Fiasco was the end of three nights of opera envisioned at the Watergate by the Chicago Opera (its headquarters: New York). The score: Carmen, three tries, two rainouts; Madame Butterfly, three tries, two rainouts, one cancellation; Cavalleria Rusticana, performance—of sorts. The upshot: a $3,000 suit in Municipal Court by one of the backers against Managing Director J. Franklin Viola. The opera fans? Unhappy . . . On hand to greet the Revelers quartet for their debut at the Watergate—25 members of the Washington chapter, Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America . . . Three airliners saluted the Watergate in quick succession during the Tristan and Isolde Liebestod. Two others had already paid their respects during the Vorspiel. . . Hans Kindler, National Symphony musical director now on a South American conducting junket, will lead two Philadelphia Orchestra concerts at the Academy of Music next winter. He wil also direct the London Symphony, London Philharmonic, and various European orchestras during two trips . . . WQQW, independent Washington radio station, has a two hour Sunday symphonic record program "sponsored" by listeners who send in voluntary donations. First in America, claims the station . . . Sidney Foster told reporters he wants to organize a musicians' group to concertize penitentiaries . . . New Lyric Opera Co. of New York, Giuseppe Bamboschek, musical director, plans a series of outdoor grand operas at the Watergate in August.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"POPS," ESPLANADE CONCERTS HOLD BOSTON'S SPOTLIGHT

By JULES WOLFFERS

BOSTON.—The interval between Boston Symphony Orchestra closing and August doldrums in the Hub is when Arthur Fiedler supplies most of the music around, first with the Pops then, in July, with the Esplanade concerts. Pops, of course, has been a going concern for some time, but the Esplanade programs are a Fiedler creation. He founded the series more or less on his own, using Boston Symphony players from the start. Later the concerts became part of the regular activities sponsored by the Symphony. The original shell was a temporary wooden affair. Now the music emanates from the magnificent Hatch Memorial Shell. The concerts attract huge throngs nightly during the three-week season and are presented without any charge to listeners.

Taking these facts into consideration a group of prominent citizens decided that this year's opening should be a very special event particularly since it marked the beginnng of the 20th season of these open-air concerts. Unfortunately, Fiedler's luck with the weather did not hold true to form this time and the concert with all the 20th anniversary trimmings had to be put indoors over at Symphony Hall. This was the first time that any Esplanade concert had been given at any other place than its Charles River home.

Scheduled for unveiling was a plaque which, instead, received a symbolic presentation on Symphony Hall stage. The inscription records that: "This tablet is dedicated July 6, 1948, on the anniversary of the Esplanade concerts to Arthur Fiedler, Founder and Conductor. Through the vision and diligence of this native Bostonian symphonic music has been brought to thousands in these pleasant surroundings since July 1, 1929."

After this came tribute from various dignitaries, including the Commonwealth's Governor Bradford. The committee presented the conductor with a commemorative silver tray inscribed with the names of the members, and the B.S.O. trustees, at a special party after the concert, honored Mr. Fiedler with a silver tray.

The music for the evening included four works performed at the opening Esplanade concert: Sousa's Stars and Stripes; Overture to the Merry Wives of Windsor by Nicolai; Largo from Dvorak's "New World"; and Invitation to the Dance by Weber. Luise Vosgerchian was piano soloist in Mozart's Concert Rondo in D and the rest of the program listed Beethoven's Egmont, a Kabalevsky Suite and Fiddle Faddle by Leroy Anderson, together with encores demanded by the enthusiastic audience.

Since the opening the concerts have gone their usual pleasant way. The custom of giving special concerts for children has been continued, the weather has been fine and all is well on the banks of the Charles—except that, at this writing, there is a deficit of $5,000.

Pops' Closing Week

All this talk of Esplanade should not obscure the fact that closing week of Pops brought some very satisfactory music to the nightly audiences. Colored American night, given under the sponsorship of Anna Bobbitt-Gardner presented three soloists, Charles McCabe, in the Mendelssohn Violin Concerto, and Ruth and Henry Ellison in a vocal duet. Conductor A. Jack Thomas directed part of the program including two of his own works and the first performance of Rhapsodie No. 1 by William Lawrence. For another program, Phillip Kaplan was soloist in the Vivaldi Flute Concerto No. 3. Tung-Kwong-Wnong, Chinese pianist, as might be supposed, was soloist in the Grieg Concerto.

The first American performance of a Concerto for Piano and Orchestra in One Movement by the Italian composer Gargiulo brought to the fore Salvatore Sullo who impressed with his technique and all-around competence. The audience greeted him warmly.

Closing night ended with a well-deserved ovation for conductor and players.

School Events Please

Two other events need mentioning. The interesting ballets presented by the Russakov School of Ballet at Jordan Hall; and the very impressive showing made by artist-pupils of Harry Jumpolsky at the Women's Republican Club. Bass Harold T. Pierson and tenor Carl-Edward Nelson will both bear very close watching indeed.

Berkshire Review in September

The MUSICAL COURIER prefers to publish as one unit the review of the Berkshire Festival, July 18-Aug. 15, rather than divide it into two installments. A complete chronicle of these events will appear in September. A news reference is on page 23.

Chautauqua Scene of Many Music Events

CHAUTAUQUA, N. Y. — The Chautauqua Symphony opened its 20th consecutive season and its fifth year under Franco Autori on July 17. On the following afternoon, Dr. Howard Hanson conducted his own Symphony No. 4, and Samuel Sorin, pianist, was soloist in the Rachmaninoff Piano Concerto No. 2 in C Minor. Mischa Mischakoff, violinist, was soloist on July 21; Ruth Freeman, flutist, 24. The first "pop" concert was on July 20.

Two performances of Gilbert and Sullivan's The Mikado initiated the opera season on July 16 and 19. The Opera Association, Alfredo Valenti, artistic director, also presented Faust on July 26, the second of the six scheduled operas in English.

Dr. George William Volkel is giving seven Thursday afternoon organ recitals. The Chautauqua Student Symphony, Edward Murphy, conductor, has launched its season. Recitalists have included Josephine Antoine, soprano, and Hugh Thompson, baritone, both of the Metropolitan Opera.

NFMC in Annual "Weekend"

Among speakers during the fourth annual National Federation of Music Clubs Week End at Chautauqua were Mrs. Royden J. Keith, president of NFMC, and Mrs. Franklin D. Roosevelt who addressed the Chautauqua Woman's Club. The two were guests of honor at a tea. Numerous music events were on the week end's schedule. Mrs. Charles H. Pascoe, chairman of the State and District Presidents' Council, who originated this project, was in charge. The New York Federation was host, assisted by the Ohio and Pennsylvania Federations.

SALVATORE SULLO in the first American performance of Concerto for Piano and Orchestra in One Movement by Gargiulo at Symphony Hall with the Boston Pops Orchestra, Arthur Fiedler conducting. (Photo by Bernard Paul.)

Montreat, N. C., Hears Four Concerts

The Mountain Retreat Association, Montreat, N. C., is presenting four events on its summer series. Elwood Gary, tenor, appeared July 3; 10, Morley and Gearhart, duo-pianists; 24, Rand Smith, baritone; and, Aug. 21, Mona Paulee, mezzo-soprano, will be heard. This association, which is the official assembly of the Presbyterian Church of America, has sponsored concert series for the past three years.

Louisville Presents Contemporary Music

A three-day Festival of Contemporary Music recently was presented by the Louisville, Ky., School of Music (Dean Dwight Anderson, director) together with an exhibition of sculpture and painting by Louisville artists. Four programs were held in the recital hall of the Mansion for Music at Gardencourt. Sixteenth century tapestries, a French Oriental Savonnerie, marble mantels, French wall paper, painted China doorknobs, etc., provided the luxurious atmosphere in which the festival was set. Important works for chorus, instrumental ensemble, solo voice and piano were heard by such composers as Claude Almand, Parks Grant, Prokofieff, Borem, Hindemith, James Beale, Kent Kennan, Stravinsky, Poulenc, Britten, Bartok, Copland, Berezowsky, Milhaud and Lourie.

IN CONSTITUTION HALL
before a recent concert of the National Symphony, with Gladys Swarthout, soloist, sponsored by the American Federation of Musicians. President Truman has James C. Petrillo on his right; left are Miss Swarthout, Dr. Hans Kindler and Frank Chapman.

Dell Closes 3 Weeks Early

The Robin Hood Dell concerts of Philadelphia closed on July 17, three weeks earlier than scheduled, because of bad weather and poor attendance. Subscribers for season coupon books will be able to use the remaining 1948 tickets for the first three weeks of next summer's concerts.

Henry E. Gerstley, president of the Dell, stated: "All of us realize what a serious action this is and we have taken it most reluctantly and unhappily. This summer marked the Dell's 19th season and we entered it confident that it would go through successfully. However, several factors have adversely affected our plans and we are compelled to terminate present activities at once. But the sudden and unwelcome end of this season does not mean the end of the Dell. We are already looking forward to 1949 and a new season which will witness different policies in purposes and programs, policies determined by our recent experiences."

F. R. Mann, New President

Frederic R. Mann, Philadephia business executive and music patron, was elected new president of the Dell. Also, in order to give the new head a free hand, David Hocker, manager since 1941, resigned. Mr. Mann said, "I plan to set up a sound and solid financial basis for the future—a basis that will assure the public that the Dell is a permanent Philadelphia institution, dedicated to the high purposes of affording our fellow citizens the continued pleasure of symphonic music and opportunities to see and hear the outstanding musical artists of the world." The retiring president pledged his wholehearted cooperation to his successor.

Aida Opens Salmaggi Series

Alfredo Salmaggi's open-air series of grand opera at Triboro Stadium, a feature of New York's Golden Jubilee, opened with performances of Aida on July 9 and 10. In the cast were Willa Stewart (Aida), Norma Howard (Amneris), Elizabeth Devlin (Priestess), Mario Pasquetto (in American debt as Rhadames), Rocco Pandiscio (Amonasro), Nino Ruisi (Ramfis), Vittorio Tatozzi (The King), Costante Sorvino (Messenger). Mimi Kellermann headed the corps de ballet. Gabriele Cimeoni conducted. Carmen was given on July 16 and 17 with Muriel Smith in the title role.

Brevard Festival This Month

The Brevard Music Festival, Brevard, N. C., will be presented for the third year, Aug. 13, 14, 15, 20, 21, 22. James Christian Pfohl conducts and soloists are Mary Bothwell and Eileen Farrell, sopranos; William Hess, tenor; Tossy Spivakovsky, violinist; and Joseph Battista, pianist.

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COMPOSER
Music Center, Steinert Hall
162 Boylston Street, Boston, Mass.

SALVATORE SULLO
DISTINGUISHED PIANIST
Personal Representative
Don Rico 246 Beacon Street Boston, Mass.

RADIO, TELEVISION:

By William A. Taylor, *Radio Editor*

Television Plans Expansion, New Methods

The big news in television programs is the recently announced word from Samuel Chotzinoff, general musical director of NBC, that Toscanini is planning a full performance of Aida to be televised from Studio 8-H. Mr. Chotzinoff declares, "One consequence of the undertaking will be the necessity of adopting new methods of theatrical presentation in place of conventional procedure of the past—effects which we can secure only by the means modern science has placed at the artist's disposal. We believe we can achieve some surprisingly dramatic effects by supplementing the opera stage with the developed methods of simultaneous sight and sound transmission."

Besides the Aida performance, a concert performance of Toscanini's famous Falstaff is also projected. This latter opera will probably not be televised.

■

The big networks are busily expanding their television facilities. ABC announces that operations will begin this year in its new television center, "the largest in America." The studios, which will serve WJZ-TV and the ABC network, will be located in a building the width of the block between 66th and 67th Streets and Central Park West. WJZ-TV expects to go on the air, on Channel Seven, August 10.

WCBS-TV has purchased a new five-kilowatt transmitter and special antenna which will enable the New York station of CBS to send better pictures, reduce interference materially, and expand the range of the WCBS-TV signal. CBS-TV headquarters at Grand Central Terminal Building are now undergoing complete reconstruction, with new studios being added and much of the latest technical equipment already installed there.

CBS is also building a new Mt. Wilson transmitter for Los Angeles television station KTTV. The structure will occupy one of the most advantageous transmitter sites in Southern California.

NBC has added another television station WBAP-TV, Fort Worth, Tex. to its rapidly expanding video network. The new station is under construction and is expected to begin operations around Sept. 29.

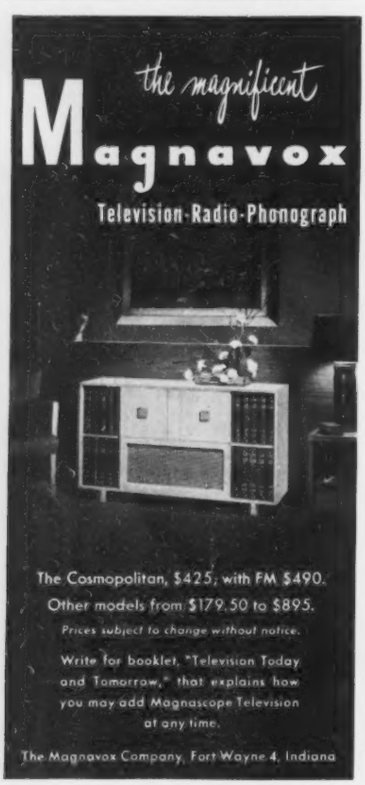
Life-size television pictures for hotels, clubs, amusement places, hospitals, churches, schools, and industry are now available through RCA which announces the first commercial equipment designed specifically for presentation of television programs to large audiences. The pictures produced by the new projector may be tailored to suit screen sizes ranging from 3 x 4 feet to 7 x 9 feet.

Visitors to the World's Fair of Music at Grand Central Palace in New York July 19-24, saw themselves on RCA television. All persons entering the exhibition area were greeted by their televised images on a big-screen receiver in the RCA Victor booth, facing the entrance.

Lois Butler, made her television debut when she appeared as guest on ABC-TV's "Three About Town" musical quarter-hour on July 16.

RADIO NOTEBOOK

Flying enthusiast ARTHUR GODFREY has been named a director of the National Aeronautic Association. The CBS star, who flies his own Navion from New York to his Virginia home at regular intervals, has logged some 2,500 flying hours . . . DOROTHY KIRSTEN, Met soprano, and NELSON EDDY, baritone, headlining the Kraft Music Hall summer replacement series, are tops vocally with nicely balanced programming. ROBERT ARMBRUSTER is musical director. (NBC, Thurs., 9:00 p.m., EDT.) . . . Under the direction of MAJOR WILLIAM E. SANTLEMAN, The United States Marine Band, in a special program celebrating its 150th anniversary on July 10, over WJZ-ABC, played music popular during the years of its long history, using the same instrumentation in vogue at the time of the melody's popularity . . . MICHAEL O'DUFFY, young Irish tenor, made his debut in American radio on July 18 over WOR and has been signed for two weekly programs: Suns. at 1:00 p.m. and Thurs. at 1:45 p.m. EDT. . . . ALEXANDER HILSBERG, solo violinist and assistant conductor of the Philadelphia Orchestra, was guest conductor of the NBC Orchestra for two successive broadcasts, July 17 and 24 (NBC, Sats. 6:30 p.m. EDT) . . . On July 11, ABC's PIANO PLAYHOUSE series began twice-weekly broadcasts over WJZ. Suns. at 12:30 p.m. and Sats. at 3:00 p.m. EDT . . . The FRED WARING SHOW switched on July 29 from Monday evening airings to Thursday evenings at 10:30 p.m over NBC . . . A new musical organization, THE AMERICAN QUARTET, composed of Bronislav Gimpel and George Ockner, violinists; Ralph Hersh, violist; and George Ricci, cellist, made its formal debut with the ABC Symphony on July 24 over WJZ at 3:30 p.m. in the Ravel Quartet . . . Twenty-seven courses providing professional training in radio will be offered by COLUMBIA UNIVERSITY in cooperation with NBC during the 1948-49 academic year. Seventeen of the twenty-one instructors will be NBC staff members, and seventeen of the courses will be given in the network's studios in Radio City here . . . Demonstrations to acquaint the Spanish people with the progress of American television were started by the Radio Corporation of America in Madrid . . . Departing from its usual format, the TELEPHONE HOUR presented an operatic program with seven soloists on July 26 over NBC network at 9:00 p.m. Marilyn Cotlow, coloratura soprano; Polyna Stoska, soprano; Mary Davenport, contralto; Thomas Hayward, tenor; William McGrath, tenor; Kenneth Schon, bass; and a baritone still unchosen at press time.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WNYC HAS A BIRTHDAY

L. to r., Thomas H. Cowan, senior announcer; Grover A. Whalen, founder of the station; Herman Neuman, WNYC music director; Seymour N. Siegel, Municipal Broadcasting System.

WNYC ENTERS 25th YEAR OF BROADCASTING

On the eighth of July the Municipal Broadcasting Station of the City of New York marked the beginning of the 25th year of Public Service Broadcasting with a program unique in radio history, an industry-wide honoring of the station with an all day salute of special programs. Participating were WQXR, WOR, WCBS, WNBC, WLIB, WEVD, WNEW, WMCA, WOV, WINS, WJZ, WHN, WHOM, and the BBC.

At 7:00 p. m., Herman Neuman, Music Director of WNYC associated with the station since its inception and responsible for most of its fine music, revived one of the original Masterwork Hours. At 8:00, the station aired its own history with Grover Whelan, who conceived the idea of the City Station, and other officials participating.

Theatre Wing Launches New Radio Music Series

With an unheralded pre-hearing on July 6 the American Theatre Wing Professional Training Program launched a new radio program, a cooperative project between the Music Division, the radio division and Station WNYC. Entirely musical, the series will offer four different types of musical half-hours every Tuesday from 6:00 to 6:30 p.m., EDT., over the City station under the title, Music On The Wing. William Yokel of the Wing's Music Division is in charge of selecting singers and programming; Alfred Reilly, director of the Radio Division will direct the show and John Taylor of the Service Division of the Program will be responsible for writing continuity. All singers will come from the Music Division of the veterans' program, commentators and master of ceremonies from the radio acting and performing groups.

The four types of programs will follow each other, running in four-week cycles of one each of the following: a concert program, popular program, operatic varieties, and a folk melody half-hour. Singers, quartets, trios and vocal groups will be presented.

The initial program presented Merrill Dames, tenor; Robert Falk, bass-baritone and Robert Trehy, baritone.

Singers from the Wing program, all professionals, continue with professional coaching and vocal training on a high professional level under the G.I. Bill. Many are established on other radio programs, in opera and concert and night clubs.

New Series for Carnegie Hall

Carnegie Hall and Radio Station WQXR are cooperating in an experimental project designed to aid artists of distinction to gain more quickly the recognition they deserve. Many musicians spend years preparing for concert careers only to find that they are then faced with the major task of impressing the musical public. This stage also requires years of effort. Kenneth Klein, new booking manager of Carnegie Hall, therefore is developing a suggestion made by Leon Barzin, whereby Carnegie Hall will agree to rent its remaining Sunday 5:30 dates next season only to artists whose past accomplishments justify their being brought to the attention of a much wider audience. WQXR will contribute radio time to broadcast the first half-hour of each recital, from 5:30 to 6:00 p. m.

The Columbia Artists Management Recital Department, headed by Elizabeth Mathews, is cooperating in launching the first series, which will be known as Carnegie Hall Twilight Concerts, but individual artists, and all managements are welcome to apply for dates. Leon Barzin and Abram Chasins of WQXR have offered to counsel with artists to help them create the most effective programs.

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IN OUR MAIL BAG

A PAGE OF READERS' OPINIONS

Opera Aspirants Want Advice

Minneapolis, Minn.

To the Musical Courier:

In asking for your guidance in the following matter, I am acting as mouthpiece for many of my friends who, like me, are fervently interested in music and are regular visitors to our orchestral concerts.

Three of our group are taking singing lessons and we aspire to become professional singers. Our eventual aim is to get a break in opera. We are listeners to the Metropolitan Opera broadcasts, and a few of us gather frequently to get acquainted with operatic fare.

In your magazine we have read the reports on the operatic performances of the New York City Center Opera. We cannot see why it should not be feasible to have a similar venture here where, with our excellent orchestra, one of the basic requirements of an operatic institution already exists. Our Mr. Mitropoulos is interested in opera and going to conduct a concert performance of Tosca in New York. Could not the same thing be done out here, and such a performance be the start of a permanent operatic venture which could use local talent? Quite a few opera-minded young singers would be the beneficiaries of such an undertaking, which I am sure would enjoy the appreciation of a good-sized audience.

Could you advise us how to achieve our goal?

Very truly yours,

JOHN R. ANDERSON.

Should AGMA Help Hamburg Opera?

The MUSICAL COURIER reprints the following letter which Louis Kaufman, violinist, wrote to AGMA, as it concerns an important issue of interest to readers. We welcome the views of others.

"Los Angeles, Calif.
July 22, 1948.

"The Board of Governors
American Guild of Musical Artists
276 West 43rd Street
New York 18, N. Y.

"Dear Colleagues:

"I have just returned to my home and found a letter from Leopold Sachse on AGMA stationery asking for my contributions for the Hamburg State Opera and informing me that the Board of Governors of AGMA had decided to adopt this organization.

"It seems to me that AGMA is an organization to deal with the problems of American Musical Artists and it is not in its province to adopt any musical activities in any other country. Since the German government—regardless of regime—has always supported its musical activities adequately, it seems quite outrageous to me that a group of performing artists in this country should be asked to contribute funds to any city in Germany.

"I firmly believe that Mr. Sachse and AGMA's Board of Governors would do much better to encourage more opera companies and symphony orchestras in our own United States. It would be much more fitting that AGMA should try to raise funds to help both young and aged American artists; the former in their attempts to achieve a successful career and the latter in finding a haven where their accumulated knowledge might be passed on in teaching and performing in educational institutions.

"I find it difficult to understand that such an important decision has been reached by AGMA's Board of Governors without a vote from the general membership.

"Sincerely yours,
"LOUIS KAUFMAN."

A Nameless Grave—Doesn't Bela Bartok Deserve Better?

New York.

To the Musical Courier:

Almost three years have gone by since Bela Bartok's death. The great Hungarian composer succumbed to leukemia in New York, on Sept. 26, 1945. In these three years the recognition of Bartok's genius has greatly advanced in the United States. The recital of his violin concerto in San Francisco last year had caused a sensation in the musical world.

There are, however, a few facts about him that deserve to be more generally known among Americans than they are today.

In 1940 when events foreshadowed the alliance between Hungary and Hitlerite Germany, Bela Bartok left his country forever. His voluntary emigration was meant and understood as a demonstration against the oncoming wave of barbarism. It had a shattering moral effect in European intellectual circles, comparable only to that of Thomas Mann's stand against Hitlerism.

Whatever expectations and hopes Bartok and his American friends may have had with regard to his future life in this country were crushed by the deadly disease the composer developed soon after settling down here. Full credit must be given to ASCAP for the support and assistance given by them to Bartok during his long and painful sickness. There is, however, something that will distress every music lover and not only the Bartok fans.

Three years after his death Bela Bartok's remains are still resting in an unmarked grave. There is nothing to indicate that parcel No. 470 of the Ferncliff Cemetery near Hartsdale, N. Y., holds what is left of one of the greatest composers of modern music. No memorial, no stone, not even a simple name plate.

Is it possible that none of our big musical organizations, none of Bartok's friends should have felt the urge to honor themselves by honoring his memory?

Why not a collection among music lovers to make up for this omission?

Yours sincerely,

G. D. HACKETT.

Sidelight on Pons and Flagstad

London,
July 17, 1948.

To the Musical Courier:

The Musical Courier gives me such pleasure and interest that as a slight sign of gratitude I am sending you two stories that I collected at recent concerts, playing for Kirsten Flagstad and Lily Pons.

On paying her first visit to Scotland a week or so ago Lily Pons longed to visit the home of the unhappy Lucia di Lammermoor, whom she so often portrays in the Donizetti opera. However, it turned out to be very difficult to locate, for nobody seemed to know where it was. Even in Edinburgh it was said to be only a legend, or perhaps a figment of the imagination of Sir Walter Scott. Yet Miss Pons would not be put off, and set out to explore for herself the hills of Lammermoor.

While motoring she had the good fortune to ask the way of a country policeman, who turned out to be a keen musician. He told her, "If you could give me time to change out of my uniform, it would interest me very much to join you in your search."

They ultimately discovered Ravenswood Castle, the scene of the ill-fated wooing of Sir Edgar Ravenswood and Lucy Ashton, about 25 miles south of Edinburgh. It had long since been converted into a monastery, housing 35 monks. Miss Pons was given a warm welcome, and the Abbot said they often played her record of the Mad Scene, and he extended an invitation to her and her husband Andre Kostelanetz to stay in the Monastery Guest House, should they again visit Scotland.

The Flagstad story is one of modesty on the part of a great singer. The scene was in the artists-room after Mme. Flagstad's recent London recital. A young woman succeeded in getting past the attendants, went up to the soprano and asked her if she would give her a singing lesson before she left the city.

"Give you a lesson? What an idea!" exclaimed the prima donna. "I am far from satisfied with my own singing, and should hesitate to take on the teaching of others."

Yours sincerely,

IVOR NEWTON.

Centennial Recollections of Heinrich Barth

Chicago

To the Musical Courier:

On July 12 it was 101 years since Heinrich Barth, the late eminent pedagogue, was born in Pillau, East Prussia. His influence on two generations of pianists who studied with him was in the direction of profound musicianship and an abhorrence of anything which had to do solely with technical display. Yet among his students there were many who had brilliant technical equipment. If we consider Artur Rubinstein the most prominent of this group, there is proof that technique was not neglected in Barth's pedagogy.

The writer remembers his own period of study with Barth, how, one after another, important technical truths were subtly suggested, always in connection with a musical problem, and how there seemed to be an artistic reason for everything. Barth's own technical equipment was, for his day, prodigious. We supposed that this came from his studies with Tausig. The fact that his other teacher was Von Bülow is sufficient explanation of the musicality of his equipment.

Barth's influence upon chamber music was profound. He was, in a sense, the fifth member of the Joachim Quartet, for he was invariably chosen to be the pianist when quintets, trios and piano quartets were included in Joachim's performances, and for years the trio composed of Barth, Haussmann (cellist of the Joachim Quartet) and deAhna (its second violinist) functioned as the purveyor of chamber music of the highest type throughout Europe. Many Americans studied with him, and this country is dotted with former pupils, for his pedagogic activities lasted from 1868 until his death in 1923.

His students will remember his towering frame and immensely broad shoulders, and his white beard. He looked not unlike Brahms, whose great admirer, and in a sense, pupil he was. For Barth studied the piano parts of all the chamber music with the composer himself. But Brahms was below average stature, while he was a giant.

In his day Barth was undoubtedly the leading exponent of classicism in the piano repertoire, but he had an especial fondness for Chopin, whose works he interpreted with considerable insight and finesse.

The fact that much of his pedagogic activity dates from a period relatively far back has obscured his name in favor of younger teachers. Yet his students, and their pupils in turn, should do much to keep alive the memory of a great musician and teacher.

RUDOLPH REUTER.

1948 Coffee Cantata

Appleton, Wis.

To the Musical Courier:

I have been regularly sending food parcels to musicians in many parts of Europe. In a recent parcel, to one of leading modern composers of Germany (a man who, along with his wife, had been obliged to spend some years in a concentration camp for underground activities) a small tin of Postum and some pounds of coffee were put in. In a letter received a few days ago, the composer and his wife report:

"In all these dark years we had been deprived of the joys of hearing concerts; our young son had never been to one. We were anxious to hear two programs of contemporary American, French, and Italian music, in Leipsic. We knew that you who have devoted so much of your life to the cause of modern music, would not object, so we traded the little can of Postum for tickets: it brought us the six best seats at both events. We not only attended, but were able to invite three friends, equally starved for music."

The composer in question is active in organizing concerts of modern music (Russian zone, too, where he lives) and for one of them ran into difficulties: there was no money to pay for the services of the ten singers called for by a certain score. "So, again knowing that you would not object, we sold *one pound* of the coffee you sent us, and the proceeds were more than sufficient to pay the fees of ten singers from the Berlin State Opera, for the necessary rehearsals *and* the public performance. Did you ever hear of a pound of coffee going so far? And likewise, you see that you are still, though by proxy, giving impetus to the cause of modern music in Europe."

Yours sincerely,

IRVING SCHWERKE.

What do *you* think? If you have a suggestion or point of discussion on a musical matter, the MUSICAL COURIER will be glad to know your views.

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SILHOUETTES

By MARY CRAIG

A Singing Bernhardt

"Footlights? I love them!" said Louise Bernhardt. And she has every encouragement for her preference. If any one of the three Brunnhildes had been scored for a less high tessitura, here the Master would have found his heroic ideal in appearance.

Recently engaged for the voice-ballet performances of Mahler's Das Lied von der Erde in the Metropolitan Opera House, Miss Bernhardt chalked up another successful season during which her fine contralto voice and interpretative skill brought her plaudits from press and public. Her January Town Hall recital, opera appearance, concert tour were combined with oratorio and choir activities. One of these last was an especial occasion, the Centennial anniversary of the Congregational Church in the singer's home town, Melrose, Mass. —also the birthplace and first experimental singing ground of another diva, the beloved Geraldine Farrar. Here Louise Bernhardt had the felicity of presenting two songs of particular interest to her and to her hearers, Child of Moonrise and The Lily and the Rose, both being the work of her talented husband, H. Stanley Hillyer who combines award-winning realtor operations with applause-winning melodic compositions.

Musical Family Circle

In the Bernhardt-Hillyer family there seems to be a harmonious, competitive race for honors in several fields of endeavor. Louise Bernhardt, as a budding artist, won the Naumberg Award for a New York Town Hall debut recital, the National Federation of Music Clubs' prize for contralto voice and various other rewarded auditions. Since this is ostensibly her story, the list of Mr. Hillyer's achievements must be passed at this writing with the above "honorable mention."

Study with Wellington Smith of Boston, and intensive training in France and Italy were followed by engagements with the Chicago Civic Opera, the Boston Symphony, the Boston Handel and

LOUISE BERNHARDT
(Photo by Abresch.)

Haydn Society, the New Friends of Music, (N.Y.C.), the New Orleans Opera and New York's City Center Opera. She has been heard over the major networks and during the war years took on a lengthy USO assignment. Miss Bernhardt is still singing for the veterans organizations and has made herself available for service wherever there is hospital or convalescent need.

One of the singer's characteristics is a cheerfully expectant enthusiasm. "So many exciting things happen," she related. "From the very first years of study I seemed to grasp that to sing well, to dance well opened vistas and gave happiness and meaning to life. I began to work at dancing, piano and general musicianship when I was five and the interest of and for the training has never lapsed. Always I knew that I wanted to sing and everything was slanted towards that aim."

"I had dramatic study early, too. Posture, the art of gesture, the avoidance of mannerisms, the elimination of nervousness. I do not believe I have ever had 'stage fright'," she continued. "Possibly because of the teen-age drilling. I'm keyed-up at a performance, I'm anxious to go on, to do well. Audiences help. They lift and inspire and give a certain thrill that makes a singer deliver at top form."

Spirit of Enterprise

This alert spirit of enterprise is not limited to her cherished vocal career. For three years, after an almost fatal attack of pneumonia, Miss Bernhardt was incapacitated for professional singing. She turned her executive drive into the commercial world and starting with a $10 investment in beads and sequins, she built up a jewelry designing business that eventually paid for all the luxury items and costly training of a prima donna's schedule.

For the edification of stage-struck youngsters who are convinced of their innate right to career laurels (if they can be induced to read and heed), Louise Bernhardt demonstrates that by "taking thought" adjustment can easily be made between the practical world in which one must exist and the alluring lyric life of song.

Loren Welch in Recital

Loren Welch, artist-pupil of Edgar Schofield, was presented in recital before an invited audience July 22 in Steinway Hall. The program, extended beyond the scheduled Hour of Music by repeated demands for extra numbers, was interestingly diverse, offering Handelian and Purcell airs, the rarely given cycle Lieder eines fahrenden Gesellen, by Mahler; an impeccably delivered French group in which Hahn's L'Heure Exquise was notable; and numerous melodious songs in English.

The young baritone revealed assets of career importance, platform personality, technical skill and gift for interpretative song projection. Long-spun phrases, flexibility in scale and dynamic requirements and a spontaneous but controlled emotional accent heightened his singing. Harold Genther played admirable accompaniments.—M. C.

RUTH KRUG,
president of the New York Sigma Alpha Iota chapter, has recently been heard in oratorio and concert in New York and Connecticut. Last season she created the role of Indiana Elliot in Virgil Thomson's The Mother of Us All and this year's engagements include a part in the Otto Luening opera Evangeline. The mezzo-soprano was a winner in the concert award competition of NYSTA and was also soloist for the Republican Women's Club. She is an artist from the Dolf Swing studios.

Peabody Artist Series in 83rd Year

Reginald Stewart, director, has issued the list of artists for the Friday afternoon Artist Series of the Peabody Conservatory of Music, Baltimore. Included are Vronsky and Babin, duo-pianists; Gregor Piatigorsky, cellist; Cloe Elmo, contralto; Rudolph Firkusny, pianist; Tossy Spivakovsky and Jacques Thibaud, violinists; the Trapp Family Singers; Italo Tajo, bass; Sylvia Zaremba, Polish-American pianist; Eva Likova, soprano; and the duo of Pierre Bernac, tenor, and Francis Poulenc, composer-pianist. 1948-49 will mark the 83rd consecutive season for the course.

World's Fair of Music Initiated

The first World's Fair of Music opened at Grand Central Palace on July 19. Musical performances comprising symphony, opera, jazz and ballet were to be given daily from a special stage erected in the center of the Palace. Antal Dorati, regular conductor of The Dallas Symphony was its artistic and musical director. The opening concert with Robert Merrill, Metropolitan baritone as featured soloist presented works by Mozart, Bartok and Richard Strauss, arias by Verdi and Rossini and songs by various composers. On the floor of the Palace, the Music Industry exhibited its latest models of radio and television sets and various other achievements. Of special interest was The Music Writer, an instrument for typing music score. Financial difficulties caused cancelation of all programs after July 22, but the exhibits remained open to the public until the official closing date July 25.

Alba Clawson Weds

Announcement has been received of the marriage of Alba Clawson, singer and vocal teacher, to Charles Henry Martin on June 19.

•

Thomas Y. Crowell Company has authorized the Lighthouse of the New York Association for the Blind to transcribe into braille Lorene McClintock's recently published Teach Yourself to Play the Piano.

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Down in the Valley Premiered at Indiana

By PAUL NETTL

BLOOMINGTON, IND.—On July 15, Indiana University and Kurt Weill scored with the folk opera Down in the Valley. This short work, lasting only about forty minutes, was written to be produced by amateur and semi-professional groups. It combines the authentic use of folk themes with freshness and skill in instrumentation and staging.

Before proceeding to a discussion of the opera itself, mention should be made of distinguished contributions to its success. Kurt Weill has long been remarkable for his ability to use American material with sincerity and charm. The firm of Schirmer in the persons of Hans Heinsheimer and Nathan Broder are to be congratulated for having commissioned this work. Arnold Sundgaard has contributed a sympathetic libretto. The faculty and students of Indiana State University's School of Music have achieved a production of which any professional organization could be proud. Dean Wilfred Bain must be commended for his foresight and progressiveness in cooperating with this project. The Orchestra of the Indiana School of Music, under the able leadership of its conductor, who is also a faculty member, Ernst Hoffman (former conductor of the Breslau opera and leader of the Houston Symphony), turned in a fine performance. Hans Busch did an effective job of staging. George Krueger directed the splendid chorus.

Mr. Weill has used the words and music of the plaintive folk lay, Down in the Valley as a point of departure for his opera. A Leader and Chorus narrate the events and they are dramatized—the plot is a development of the action suggested in the title ballad. Four other folk songs: The Lonesome Dove, The Little Black Train, Hop Up, My Ladies, and Sourwood Mountain are woven into the action. The mobility of the chorus offers interesting possibilities in the staging. It not only acts as commentator in the classic tradition but moves into and participates in the dramatic action: as congregation in the church scene, as dancers in the Shadow Creek Cafe scene.

The Leader opens the opera by singing the title ballad and beginning the narrative. Brack Weaver is in jail for the murder of his rival in love, Thomas Bouché. Weaver has been longing for one last meeting with his lover, Jennie. He breaks jail to return to her, and from this point the opera is a blend of straight narrative with recapitulation of the events which led up to the tragedy in the cafe. The plot unfolds in a series of dream-like sequences and the combination of the nostalgia of the music with the dramatic impact of the action produces a powerful audience effect. The opera's basis in folk ways ensures that every member of the audience will find it engrossing.

Students in this field will notice that for all his originality and modernity, Weill is in the great tradition of those who explored the technique of an integrated musical drama, Wagner's name will certainly occur to us here. However, the de-emphasis of physical production represents a break with traditional opera, with all its paraphernalia of settings and costumes.

The enthusiastic reception which an audience of 4,000 gave to this score augurs well for an opera native in its inspiration and themes and simplified as to production difficulties. Let other composers note which way the wind is blowing.

Among the principals, Marion Bell of the San Francisco Opera is especially to be commended. She played her part of backwoods girl with a charming naiveté and dignity which lent authority to the whole performance. The other singers were all students of Indiana University. David Aiken as the Leader had distinguished voice and presence. Also worthy of note were James Welch as Brack Weaver, Charles Campbell as Thomas Bouché, the Guard sung by Floyd Carpenter, Peters by Charles Burr and Jennie's Father by Earl Jones; and, not least, but blending and reinforcing the whole, the stirring performance of the chorus and orchestra.*

*Ed. Note: There seems to be a slight variance of opinion on the merits of this score. See page 26.

Young America Gives Music High Rating

The LADIES HOME JOURNAL, August issue carries the results of a nation-wide essay contest for high school seniors. The subject was suggested by the question, "If you could suddenly acquire superiority in *one characteristic* or *ability*, which one would you choose?"

1,918 papers were received, and Elizabeth Tate, tabulating the replies statistically, finds that "the largest group expresses the desire *to make friends*, to be popular, to succeed in human relationships. The next group desires *musical ability*, chiefly in piano and singing." Miss Tate notes further that the rest of the expressed desires were highly varied; the only two consistently registered by large numbers of the boys and girls were in regard to good social adjustment—and achievement in music.

Analyzing the latter, Miss Tate writes:

"It is interesting that the survey showed comparatively few girls with ambitions to act, and *not one* who specified a desire for a career in the movies. Possibly the high school senior preparing for college has outgrown the lure of the klieg lights.

"But the movies and the radio have fostered one powerful urge among both girls and boys. That is the desire for musical ability. The reasons for desiring musical ability are three:

"1—personal popularity;

"2—success among contemporaries;

"3—public recognition.

"Among the musical aspirants, *more than half* wish to perform neither for their private pleasure, nor for professional reasons, but as a means to social success, "to be the life of the party," or in even more general terms, "to help other people."

Doris Doe in Active Summer

Doris Doe, mezzo-soprano of the Metropolitan Opera, is ostensibly on vacation at her home, "Rhythm Hill," in Bennington, N. H. Actually, she has a busy summer schedule. On July 16 she sang Trees at the annual revival of Denman Thompson's The Old Homestead in the Potash Bowl, Swanzey, N. H. She has a vocal studio at her home in Bennington, where she is teaching until middle of August. Then she leaves for Winona Lake, Ind., where she will be on the staff of the Rodeheaver Sacred Music Conference and Camp, giving an eleven-day seminar on Gospel Song Interpretation.

Columbia Opera Workshop To Offer Programs

Scenes from many operas will be presented by the Opera Workshop of Columbia University's Summer Session in two performances, Aug. 6 and 12. The program, under the direction of Prof. Willard Rhodes and Dr. Ernest Lert, will be given in McMillin Theater, and include scenes from operas from Puccini, Verdi, Gounod, Menotti, Saint-Saens, Bizet, Mozart and Wagner. Admission is free and the public invited to attend.

American Dance Festival to Be Held

NEW LONDON, CONN. — An American Dance Festival will be held here at the Palmer Auditorium, Aug. 13 through Aug. 22. Protagonists will be: Jose Limon and Company, with Letitia Ide and Miriam Pandor, Pauline Koner, guest artist, and Doris Humphrey, artistic director; Jane Dudley-Sophie Maslow-William Bales and Company, and Hazel Johnson, pianist; and Martha Graham, with Erick Hawkins and others, Louis Horst, musical director, and Helen Lanfer, pianist; Martha Graham and Company give the concluding programs.

ASTRID VARNAY
as Salome in the Cincinnati Summer Opera's first performance of the Strauss work. (Photo by Bruno of Hollywood.)

I See That

William Hacker gave a piano recital on July 28 at Arizona State College, Tempe, Ariz.

Joel Berglund, baritone of the Metropolitan Opera, is now under the management of Jack Adams.

Marguerite Kozenn, soprano, and Julius Chajes, composer-pianist, left on July 18 to give concerts and broadcasts in England, France, Switzerland, Austria and Italy. The tour begins with three broadcasts over Radiodiffusion, Paris.

Delta Omicron, national professional music fraternity, was officially represented at the recent Music Educators National Conference in Detroit by its national vice president, Mrs. Charles S. Bishop. The fraternity maintained a booth, meeting place for members and patrons from all over the country.

Henry Krips, the younger brother of Joseph Krips (conductor of the Vienna Opera), has been appointed permanent conductor of the Perth Symphony Orchestra in Australia.

A new monthly, The Canon, devoted mainly to critical and scientific articles on music, has made its appearance in the Antipodes.

Ingrid Rypinski, mezzo-soprano, was one of the three vocalist winners in the first annual auditions of the Jewish Welfare Board.

Marcel Hubert, cellist, gave a recital on Bastille Day, July 14, at Storrs, Conn.

Cora Claiborne, voice teacher, was married on July 7 to Dr. Charles Herbert Higgins in Durham, N. C.

Irwin A. Bazelon's Chamber Symphonette was played in Brussels and broadcast over the Radio Belge; his Piano Sonata,. introduced in New York last fall by the League of Composers, was given over the Paris Radio in a program of American music selected and presented by Darius Milhaud.

A concert for the benefit of the Repatriation Fund of the American League for a Free Palestine, held in the ballroom of the Waldorf-Astoria recently, presented Leonard Bernstein conducting a symphony orchestra, with Frances Magnes as soloist in Lalo's Sinfonie Espagnole.

Victoria Anderson, contralto, and Viola Morris, soprano, have copied selections of music of old masters from the New York libraries, and are spending the summer in the Allegheny Mountains working on this material for their programs in 1948-49.

Ted Eichelberger, pianist, appeared on a Youth Program for the Ohio Federation of Music Clubs in Cleveland, playing music by Aaron Copland and numbers by Bach, Chopin and Debussy.

Ventnor City, N. J., has a series of five concerts this month on the Ventnor Pier featuring: Benno Rabinof, violinist, accompanied by Sylvia Rabinof (twice); Curtis String Quartet; Samuel Mayes, cellist; and Edna Bockstein, pianist; and the Curtis Trio.

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THE CHOIR CORNER

By LEON CARSON

ST. STEPHEN'S

These hot summer days it is refreshing to come suddenly upon spots of quiet, of green lawn and an atmosphere of general peacefulness in this turbulent twentieth century New York. Strangely enough they do exist and like the oasis of the desert they bring a welcome relief to the weary traveller of the city's noisy thoroughfares.

Such a fertile spot is found in and around the quaint old structure known as St. Stephen's Protestant Episcopal Church, tucked away between higher and more modern buildings on West 69th Street, just east of Broadway. One approaches the low rambling edifice of darkened brick and red-tiled roof through a hedge-bordered, well shaded garden of real grass and highly colored flower beds, all nurtured with faithful care by the church's gardener. Reflectively, it takes one back to the parish churches of old England.

In passing through the simple cupolaed porch an ancient stone panel is noticed, embedded in the west wall. The inscription has been badly mutilated through former neglect, but to the parishoners it represents something of strong historical significance, for it is the cornerstone of the first St. Stephen's Church erected on a section of the Delancey Farm at First (Christie) and Bullock (Broome) Streets in the year 1805. At that time lower New York still was suburban and its population was less than 50,000.

As the years passed, the character of the neighborhood gradually changed, the old church became badly out of repair and on the first Sunday in July, 1866, the last service in the building was held. For a number of years following the parish became a wandering one, worshipping for a time in the French Church (West 22nd St.) and later in a public hall at 28th St. and Broadway. In May, 1868, the rector of Trinity invited St. Stephen's congregation to worship at Trinity Chapel on West 25th (now the Serbian Cathedral). Following this, worship was later conducted at the Hope Chapel on East 29th St. (1869); then came, in 1873, the purchase of a church on West 46th St.

In 1897 the congregation moved into its present home, formerly the Chapel of the Transfiguration, originally built in 1880. The church seats approximately 500. The interior is a friendly one and is charming in its simplicity of architectural treatment. The long nave with its center aisle flanked on either side by pews of ecclesiastical design leads directly to the gleaming white altar, lately re-designed after the pattern of the old English churches. Back of the altar hangs a blue and gold dossal. There is also an exquisitely jeweled chalice for Communion. The low-vaulted roof of the nave contains incised windows that let in the sunlight in a subdued fashion and the walls are marked at regular intervals with beautiful stained glass memorial windows.

Since its inception, St. Stephen's Church has had eleven rectors. The eleventh and present rector since 1943 is the kindly, genial and scholarly Rev. Dr. J. Wilson Sutton and he is carrying on in a successful manner the great work of his predecessors. His loyal parishoners come from many sections of the city and from New Jersey.

The service music of the church is sung by a boys' and men's choir, under direction of the newly appointed organist and choirmaster, Owen Wilson Brady, formerly assistant organist at St. Bartholomew's Church, this city.

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Reviewed by LEON CARSON

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A charming new composition for organ by this competent composer. The music is not unusually difficult and is melodic, reverent, peaceful and bright in its various contrasting moods. Suitable for church service and recital use. 11 pages.

CHORALE PRELUDE, by Dietrich Buxtehude—revised and edited by Eric De Lamarter. M. Witmark & Sons, N. Y. 60c.

A short, quiet, musicianly prelude for organ, based on the old Kommt her zu mir, spricht Gottes Sohn. An excellent choice for the average organist suitable for general service use. 3 pages long.

THIRTY TRIOS FOR THE ORGAN, by Harold Heeremans. M. Witmark & Sons, N. Y. $1.75.

This volume should prove welcome to teachers, students and young organists. The book contains 30 short trios to be used as sight-reading exercises in all keys, designed to be played on 2 manuals and pedal. Pedal registers, clear in tone (16' and 8') should be used in practice. These exercises combining the technical and musical are extremely suitable for the development of flexibility in execution. The music is only moderately difficult.

HAMMOND ORGAN PLAYING, by Clarence Radford Thorpe. G. Schirmer, Inc. N. Y. $2.00.

A comprehensive collection of 15 systematized studies, for use by the teacher in his instruction covering playing of the Hammond organ. These exercises take the student through the fundamental to a reasonably advanced stage of efficiency. The book contains definite illustrative musical and pictorial data and literature of a clear descriptive nature for student consumption under the teacher's supervision.

SATB

JAMES H. ROGERS' ANTHEM BOOK, Oliver Ditson Co. (Theo. Presser Co., Distr). Philadelphia. $1.00.

A well assembled collection of 14 anthems by James H. Rogers for 4-part mixed chorus. Among others, the book includes such important anthems as Behold, God is my Salvation, Calm on the Listening Ear of Night (Christmas), I Declare Unto You the Gospel (Easter) and Sing Unto the Lord With Thanksgiving (Harvest): Anthems suitable for general and special service use: all are also published separately. An excellent collection for the choirmaster's library.

HEAR MY CRY, O GOD, by Edward G. Mead. Carl Fischer, Inc., N. Y. 15c.

A straightforward, melodiously virile anthem for 4-part mixed chorus, with text from Psalm LXI:1-3. To be sung a cappella; piano accompaniment for rehearsal. Easy vocal tessitura throughout. Suitable for general or special service. 5 pages. 1947 prize winning anthem, Capital University Competition, Columbus, O.

THE FIRST PSALM, by John Bradley. The Composers Press, Inc., N. Y. 20c.

An anthem of interest for well-trained 4-part mixed chorus. Music admirably adapted to the wide range of varying moods required by text, with an unusually fine supporting organ accompaniment. Requires finely executed musicianship by singers and organist to be effective. Vocal tessitura normal throughout. Occasional divided parts. Suitable for general service and festival use. 14 pages. 1st prize 1946 anthem, contest sponsored by Composers Press, Inc.

THE VOICE OF THE WHIRLWIND, by R. Vaughan Williams. Oxford University Press, London (Carl Fischer, Inc., N. Y.) 80c.

A powerful motet of esthetic value for 4-part mixed chorus, adapted from Galliard of the Sons of the Morning. Accompaniment marked for organ. Text from Job XXXVIII:1-11, 16-17, XL:7-10 & 14. Begins in unison. Occasional divided parts. Easy vocal tessitura. Especially suitable for special service and festival use. 18 pages.

AVE MARIA, by Giuseppe Verdi. Edward B. Marks Music Corp., N. Y. 25c.

This anthem for 4-part mixed chorus—No. 7 in the Arthur Jordan Conservatory of Music Series, Lloyd F. Sunderman, editor—was one of two out of the group of Verdi's Four Sacred Pieces, which is intended to be sung a cappella. A splendid piano score arr. by Herbert Zipper, for rehearsal. This Ave Maria, with Latin text, intensely reverent in feeling, first published in 1898 when composer was 84 years old. Vocal tessitura normal. 4 pages.

ST. STEPHEN'S P. E. CHURCH, New York. (Photo by Rudolph Martin.)

AVE MARIA, by Jean Moulon. Music Press, Inc., N. Y. 15c.

Included in the Dessoff Choir Series, edited by Paul Boepple, is this warm, limpidly composed, skilfully arranged for 4-part mixed chorus, a cappella. Musical text in Latin is based on Henri Experts' splendid edition. An interesting feature of this arrangement is the carrying of the canon by the alto and bass parts in melodic inversion. 3 pages.

SAB

HE THAT DWELLETH IN THE SECRET PLACE, by William J. Falk. G. Schirmer, Inc., N. Y. 20c.

A melodious, unpretentious but musicianly anthem for 3-part (S.A.B.) chorus of mixed voices. Organ or piano accompaniment. Text from Psalm 91:1, 2, 11. Well written with regard to proper use of voices, it should prove of value to the average director and choir for general service use. 10 pages.

Solo

TEN SCRIPTURAL SONGS, The Arthur P. Schmidt Co., Boston. $1.50.

This collection of sacred songs with texts from the Scriptures are all for medium voice. This is not new vocal material, practically all of these compositions having been composed during the earlier part of the 20th century. Composers represented are Cox, Custance, Gailbraith, Grant-Schaefer, Harris, Liddle, Lynes, Roberts, Warford and Wright. It is refreshing to see some of the older native and English sacred songs in current circulation. They are reverent in their relative musical and textual simplicity and give to the listener an intimate feeling of religious power.

Dr. Hawkins, Co-Director, N.Y. College of Music

Dr. Warner Hawkins will co-operate in administration with Arved Kurtz, present director of the New York College of Music, which was founded in 1878. Carl Hein and August Fraemcke were recent directors.

Dr. Hawkins served as chief executive (warden) of the American Guild of Organists and now relinquishes his post as organist at Christ Church. His studies were at Columbia and the Institute of Musical Art (artist diploma in piano, cum laude): piano with Consolo and Mrs. Edward MacDowell: theory with Percy Goetchius. Compositions by Dr. Hawkins include widely known church anthems.

AQUAMANILE,

bronze, German or French, 15th century, containing liquid for liturgical washing of the hands of the priests. On exhibition at The Cloisters. (Courtesy Metropolitan Museum of Art.)

Hebrew School of Sacred Music Has New Dean

Dr. Abraham N. Franzblau has been named dean of the Hebrew Union College School of Sacred Music of New York. The School of Sacred Music, which will open its doors at 3 East 65th Street in October, has been established here by the Hebrew Union College with the cooperation of the Society for the Advancement of Jewish Liturgical Music, of which Rabbi David A. Jessurun Cardozo, of Philadelphia, is president.

It will train cantors, directors of music, choir leaders, organists and other musical functionaries of the synagogue and temple; it will also foster research and creative work in the field of Jewish sacred music.

CHOIR NOTES

Everett Tutchings, who recently completed his twelfth year as organist at the Methodist Church of St. Paul and St. Andrew, New York, has been made minister of music at Christ Church, Methodist, this city. He succeeds Dr. Warner M. Hawkins, who has been organist and choir director of this church for the past twenty-one years.

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Dedication ceremonies for a new Aeolian-Skinner pipe organ, now being built for summer installation in Herrick Chapel on the Grinnell College (Iowa) campus, will be conducted Sunday, Sept. 26. Catherine Crozier, of the Eastman School of Music faculty, one of the outstanding younger organists in the country, will present an organ recital on the Sunday afternoon following the dedication ceremonies.

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Richard W. Ellsasser, concert organist, will perform the complete Bach organ works from memory in a series of twenty performances in the Wilshire Methodist Church of Los Angeles. This will mark the first time the cycle has been performed from memory in this country. The program will be given in a subscription Tuesday night series covering three years: six of the twenty programs will be given the first year, seven the second and seven the third. Noted authorities on Bach will be invited to give short talks during the recitals and extensive program notes will be available.

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A.G.O. Convention Meets

The American Guild of Organists met in its nineteenth annual convention during the week of July 5 at St. Louis, Mo. This city, with its beautiful churches and excellent musicians, was a suitable and fortunate selection for such a series of meetings. The Missouri Chapter acted as host to the visiting members.

An elaborate and varied program, with general and special meetings, recitals, lectures and plenty of entertainment, was the order of a busy week. At the time these columns are being written, no detailed reports have been received. Further mention of convention proceedings will be made in the next issue of Musical Courier.

PICKUP CHATTER

RECENT DISC RELEASES

Orchestral

BOCCHERINI: Minuet; BOLZONI: Minuet. Boston "Pops" Orch., dir. Fiedler. Victor 10-inch disc 10-1418, $1.

COPLAND: Four Dance Episodes (Rodeo); Waltz (Billy the Kid). Dallas Sym. Orch., dir. Dorati. Victor set DM-1214, 3 discs, $4.75.

CORELLI-PINELLI: Suite for String Orchestra. Philadelphia Orch., dir. Ormandy. Columbia disc 12836-D, $1.25.

CURZON: March of the Bowmen (Robin Hood Suite); PHILLIPS: Skyscraper Fantasy. Charles Williams and his Concert Orch. Columbia disc 72527-D, $1.25.

KHATCHATURIAN: Gayne Ballet Suite No. 1. Chicago Sym. Orch., dir. Rodzinski. Victor set DM-1212, two discs, $3.50.

MORTON GOULD AND HIS SYMPHONIC BAND: Music by Gould, Sousa, Prokofieff, etc. Columbia set MM-743, 4 10-inch discs, $4.90.

RAVEL: La Valse; DEBUSSY: Danse (arr. Ravel). Pittsburgh Sym. Orch., dir. Reiner. Columbia set MX-296, 2 discs, $3.50.

SAINT-SAENS: Symphony No. 3 in C minor. New York Philharmonic, dir. Münch. Columbia set MM-747, 4 discs, $6.

SIBELIUS: Symphony No. 2 in D. Philadelphia Orch., dir. Ormandy. Columbia set MM-759, 5 discs, $7.25.

Instrumental

DEBUSSY: String Quartet in G minor; HAYDN: Vivace from Lark Quartet. Paganini Quartet. Victor set DM-1213, 4 discs, $6 (also DV-14, 4 plastic discs, $9).

IVES: Sonata No. 2 (Concord Sonata). John Kirkpatrick (piano). Columbia set MM-749, 5 discs, $7.25.

KREISLER: Liebeslied; TCHAIKOVSKY: Andante Cantabile. William Primrose (viola), acc. David Stimes. Victor disc 12-0287, $1.25.

NIGHT LIFE ON TWO PIANOS: I Got Rhythm; Stardust; Stormy Weather, etc. Morley and Gearhart (duo-pianists). Columbia set MM-746, 4 10-inch discs, $4.75.

STRAUSS: Burlesque; WEBER: Concertstück. Claudio Arrau (pianist) and Chicago Sym. dir. Defauw. Victor set DM-1216, 4 discs, $6.

Vocal

BOATNER: On Ma Journey; JOHNSON: My Good Lord Done Been Here. Carol Brice (contralto) acc. Jonathan Brice. Columbia 10-inch disc 17524-D, $1.

BRAHMS: Lullaby; SCHUMANN: Traümerei; BERLIN: God Bless America; MOLLOY: Kerry Dance. Lotte Lehmann (sop.) with orch. and St. Luke's Choristers, dir. Robert Armbruster. Victor set MO-1226, 2 10-inch discs, $3.

BRAHMS: A German Requiem. Vienna Philharmonic Orch., with Singverein der Gesellschaft der Music Freunde in Wien, Elizabeth Schwarzkopf (soprano) and Hans Hotter (bar.), conducted by Herbert von Karajan. Columbia set MM-755, 2 volumes, 5 discs each, $15.50.

FOSTER: Seventeen Songs. Nelson Eddy (bar.) with orch. and chorus dir. Armbruster. Columbia set MM-745, 4 discs, $6.

KREISLER: Stars in My Eyes; KERN: The Touch of Your Hand. Allan Jones (tenor) with Ray Sinatra and his Orch. Victor 10-inch disc 10-1419, $1.

ROMANTIC MELODIES: I'll See You Again; Ziguener; Summertime; The Man I Love; I Love You Truly; A Perfect Day; Beau Soir; Romance. Jeanette MacDonald (sop.) with orch. dir. Armbruster. Victor set MO-1217, 4 10-inch discs, $5.

ROSSINI: La Calunnia (Barbiere di Siviglia); PUCCINI: Vecchia Zimarra, Senti (Boheme). Ezio Pinza (bass), with Metropolitan Opera House Orch., dir. Cleva. Columbia disc 72528-D, $1.25.

This is the season of summer fare; a season when nobody is supposed to think of anything heavier than the frosting on the outside of an iced glass containing nourishing liquid in one form or another. And, to a certain extent, the month's releases do not break tradition. Among the orchestral discs, Morton Gould elicits enthusiastic noises from his band, Rodzinski does as much as he can with the feeble strains of Khatchaturian, Curzon's bowmen march (to nowhere in particular), and Fiedler makes the two graceful minuets sigh prettily.

At least two sets, however, are worthy of serious consideration. The Saint-Saëns Third Symphony, scored for organ and two pianos as well as the usual impedimenta, is an interesting work that has been recorded only once before (many years ago) and is seldom played in concert. Like most of Saint-Saëns' music, it is highly eclectic, and it takes no trained musical mind to point out many derivations, from Bach to Wagner, plus a middle section that is almost embarrassing in its saccharinity. Yet the work exerts a certain fascination, part deriving from its effective orchestration, part from its unusual form, part from its air of well-bred sophistication. At any rate, it is a relief from the standard repertoire, such as the Sibelius Second, which is not standing up very well these days. The Barbirolli version of the Sibelius was nowhere nearly as well reproduced, hence there is some point to this Columbia replacement. The recording of the Saint-Saëns, too, is admirable; and in his first American release Münch is heard in music which sets him off to best advantage.

The other interesting orchestral set is the first recording of parts of the ballet Rodeo, for which Copland wrote the music. This piece, in Copland's folksy vein, is one of his most satisfactory attempts. It was written for a de Mille choreography, and exploits a series of thematic inventions based on, or suggested by, western tunes. The score is atmospheric and bustling, individual and humorous, with plenty of rich, singing tunes and colorful effects. Dorati conducts it well, and the recording is brilliant.

Comparing the new Reiner version of Ravel's La Valse with the 1941 interpretation by Monteux, one concludes that there is little to choose from. The Reiner is perhaps a bit clearer, barer, more nervous and objective. Monteux's orchestra, in this set at least, does not have the finesse of the Pittsburghers, but has a fine swing and spirit of its own. Both recordings are of high fidelity, with the Reiner having a slight advantage.

Ives' Concord Sonata

The case of Charles Ives, composer and insurance executive, is going to be a little more widely aired with the Columbia recording of his four-movement Concord Sonata. This is the first large-scale work by Ives to be honored by a recording company, and it is one of his most controversial. Composed between 1909 and 1915, it is as dissonant and uncompromising in its modernity as anything turned out by Schoenberg or Stravinsky. Whether it has the logic of a Schoenberg or Stravinsky work is something else again. The first few hearings suggest to this listener a groping after something not readily acquired in the medium of sound: an attempt to give, in musical terms, the transcendental mood and feeling of Emerson, Hawthorne, the Alcotts and Thoreau. One is impressed with the sincerity of the music; one also suspects that the writing is undisciplined—purely emotional instead of controlled, perhaps a little too literary in its basic conception. At any rate, it will be necessary to hear and rehear the music many times before a final opinion can be made. Kirkpatrick plays the formidably difficult score with a sense of its style, though occasionally he has trouble with various technical passages (as who wouldn't).

A pair of rarely-performed works are contributed by Claudio Arrau and the Chicago Symphony conducted by Defauw—the Strauss Burlesque (a very early work) and the Concertstück (a grand old piece that is falling into disuse). The Strauss work, written when the composer was twenty-one, is a perfectly conventional piece for piano and orchestra in the late Vienna tradition. Perhaps a little too long and repetitious for its material, it nevertheless has its share of good melody and some really exciting piano treatment. By virtue of recording alone this set would supersede the old Elly Ney discs, though Casadesus, who recorded the Weber work some time ago, would seem to have the edge as far as the Concertstück is concerned. Arrau's percussive, non-legato style takes away somewhat from his infallible, fast-moving fingers. He is a superb workman at the keyboard, but his conception is more that of an efficiency expert than a poet.

There have been two prior recordings of the Debussy Quartet available in America—the Pro Arte and the Budapest. Since the former suffers from old recording techniques, and since the Budapest version was scarcely idiomatic (besides being overamplified to the point where the four instrumentalists sometimes sounded like a string orchestra), it is pleasant to welcome the new, finely integrated and smoothly performed version by the Paganini Quartet.

Another Brahms Requiem

Last month Victor released Robert Shaw's set of the Brahms German Requiem. Now we have a two-volume, ten disc (the Victor was one volume, nine discs) set by Columbia, conducted by von Karajan with the Vienna Philharmonic, the chorus of the Viennese Society of Friends of Music, Elizabeth Schwarzkopf (soprano) and Hans Hotter (baritone). Comparisons, naturally, are inevitable. The soloists in both sets are excellent, and both choruses are well trained, though Shaw's has a more precise attack and, possibly, more variety in dynamics. Thus the primary difference revolves around the conductors, and Shaw does not have—as yet—the experience and ability that von Karajan brings to his task. It is a question of maturity; and while the German Requiem is about the most satisfactory thing that Shaw has accomplished on records, his conception lacks the fervor and stylistic resource that von Karajan is able to supply. The Victor is a slightly clearer recording.

Pinza's traversal of the popular Rossini and Puccini arias (the latter is the one Colline sings before pawning his coat, in La Boheme) has the familiar art which the eminent bass brings to his interpretations. Both excerpts needed re-recording, and no better choice could have been made. The other vocal discs are inconsequential. Lotte Lehmann's selection is from the film, The Big City, in which she has an acting-singing role. The songs Brice sings are brief, in the style of spirituals. She uses her thrilling voice with skill, though one might have hoped for more substantial material. As for Nelson Eddy's album of Foster songs, it contains some lesser-known ones among the perennial favorites like Camptown Races, Jeanie, and the others. Eddy sings robustly, and the album is an excellent introduction to America's most popular song writer.

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New Publications for Composers

A new periodical, The Composer Of Today, is being organized for early publication. Composers may submit manuscripts of serious music for piano, organ, piano and voice or piano and solo instrument; compositions must not exceed 60 measures in length, must be hitherto unpublished and submitted by the composer himself. According to announcement, for every manuscript selected, $25 will be paid, and there is no financial obligation to the composer other than the yearly subscription rate of $3.00 Publishers plan that each issue will contain five compositions, thus offering not only a possible outlet for new works but giving each subscriber opportunity to see and look over 60 new works a year. The magazine's size will be eight and a half by eleven inches. Editorial offices are in Peoria, Ill.

Stravinsky Sues Publishers

Igor Stravinsky, charging that Leeds Music Corp. had attributed to him the music of the song "Summer Moon" when it was clearly understood by Mr. Stravinsky and the corporation that it was merely an adaptation of his music from the Firebird Suite, sued the corporation for $250,000 in Los Angeles. Mr. Stravinsky asks $100,000 and an additional $150,000 as "exemplary and punitive damages." The Leeds organization contends that they have documents in their files covering their action.

Mrs. Thompson Wins AMC Award

Helen M. Thompson of Charleston, W. Va., won the $500 prize offered by the American Music Conference for her story Talent Is Where You Find It, which traces the growth of the Charleston Symphony as an example of the organization and public service aspects of a small city symphony. Second prize of $200 went to Miriam A. deFord for Music Behind Bars, a story of music activity in San Quentin Prison. Third prize winners were Doron K. Antrim, Anna G. Thorpe, Sam Shulsky and William R. Sur.

Rollins Founds Homer Memorial

A collection of operatic scores in the library of Rollins College Conservatory, Winter Park, Fla., has been established as the Louise Homer Memorial by the college's chapter of Pi Kappa Lambda. Two recent musical programs also were sponsored by the chamber in connection with the founding of the memorial library. Mme. Homer lived in Winter Park for eight years.

Worcester Festival Soloists Announced

WORCESTER, MASS.—The 89th Worcester Festival will extend from Oct. 25 through 30 and will include four regular subscription concerts and two special events. The former will be conducted by Eugene Ormandy, who with the Philadelphia Orchestra participates for the fifth season. The special events include an opening Concert of Familiar Music on Oct. 25, and a young people's concert under Alexander Hilsberg, associate conductor.

The Worcester Festival Chorus, trained by Walter Howe, will participate in a number of the events. The second concert, on Oct. 26, includes the Bach Magnificat. On Thursday there will be excerpts from Honegger's King David, also Prokofieff's Scythian Suite, and Beethoven's Eighth Symphony. On Friday the list includes Kodaly's Psalmus Hungaricus. Russian music will be presented on Saturday night.

Soloists include Polyna Stoska, soprano, and Jan Peerce, tenor, both of the Metropolitan Opera; Jean Watson, contralto; Harold Haugh, tenor; Guiomar Novaes and Clifford Curzon, pianists.

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THE DANCE: On the Coast

BELLA LEWITZKY
and
CARL RATCLIFF
in Lester Horton's Salome at the Dance Theater, Los Angeles.

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

LOS ANGELES.—Dance activities may not be as concentrated here and in Hollywood as in New York, but there is a great deal of serious effort and talent scattered throughout the 60-mile radius. Some of the choreographic work is frankly experimental, some is frankly commercial, and some can rank with the best efforts anywhere. Activity is expanding, though, in line with the musical development of southern California, and it safely can be forecast that many of the workers in the dance are going to be heard from.

Lester Horton is one of the latter. A pupil and admirer of Ito and the Italian school of ballet, he was also impressed by a performance of Ruth St. Denis and Ted Shawn in his student days. Their program gave him the feeling that dance was more than abstract design and athletics. With continued study in the ethnic field, along with his basic ballet and Ito techniques, Horton developed an individual(though decidedly not stylistic) form of dance expression which has served him for some years.

His interest in the theatre and drama stimulated his desire for theatre dance; and although he has given master courses in the dance at Mills College and U. S. C., his main interest has always been research and experiment in the theatre. In order to obtain a solid foundation, he has worked in all branches—from vaudeville, night club revues, musical comedies and movies to concerts. He has fourteen major movie credits which include everything from musical sequences to designing episodes before shooting.

Dance Theatre

His current project is Dance Theatre, an outgrowth of the Little Theatre of Verdugos which was situated in the Verdugos woodlands near Glendale. Starting with regional performances, a serious dance company was created, and its participation in the Olympic Dance Festival of 1933 climaxed the venture.

In 1936, with Bella Lewitzky, a very talented dancer, plans were made to create a dance theatre. This led to the combination studio and theatre which is currently in operation. Newell Reynolds and William Bowne joined Horton and Miss Lewitzky in forming the organization. An old night club was purchased and gradually renovated as finances would permit, until now there is a well equipped theatre seating about 150, and also two studios for classes. A workshop for the construction of scenery and costumes is constantly being expanded, making the building a little theatre unit complete in itself.

In addition to the dance activities, experimental art films under the direction of Paul Ballard will play an important part, and filmings will be opened to the public. Mr. Horton and Mr. Ballard are collaborating in the development of special films for and with dancers. All dances in the theatre's repertoire will be filmed, and the two men expect to correlate certain aspects of film and the dance.

The theatre is not available for rental; but if a dancer happens to have exceptional ability, full cooperation is given in the way of a program to help the dancer help himself. A young mulatto dancer, Janet Collins (whom Horton claims is remarkable) is scheduled to give a series of concerts in the fall.

Classes in composition and choreography are now being inaugurated. Students taking two lessons a week are eligible. Every conceivable approach will be explored, and each individual will be encouraged to develop a personal means of expression. The main class will meet once a week, with subdivisions meeting several times. Completed works will receive public performances, for which the school will provide the costumes and sets. Expenses are expected to be made up from the box-office receipts.

Mr. Horton feels strongly that contemporary dance should be a means of saying something, and he means to say it. The policy of the entire project is one of complete liberalism, and anybody with a will to learn is more than welcome.

Saturday Night Concerts

A concert program of three works has been given every Saturday night since May 28, and if the excellent attendance and interest is any indication, the performances should continue throughout the summer.

Of those three works, the first, Totem Incantation, is "a dance based upon coming of age ceremonies among North American Indians." This is a greatly detailed composition with much apparent authority. (Mr. Horton, the choreographer, has been an enthusiastic student of the art and customs of the American Indian.) A work of this type appears rather static when the dancers are not yet dynamic enough to exorcise the audience, so to speak. There is no reason to doubt, however, that with added experience on the part of the soloists, the proper spirit will be conveyed. The dancers were Carl Ratcliff, Constance Finch, Louise Kreck, Rudy Gernreich, Erik Johns, Frances Spector, Larry Sleeper and Ken Bartmess. Judith Hamilton composed the music, while William Bowne was responsible for the costumes and decor.

The Beloved

The Beloved is obviously a piece conceived by Lester Horton to display the remarkable gifts of Bella Lewitzky. Here is a dancer who appears to have no shortcomings. Her movement can be exciting, dramatic or lyric; and although slight of stature she is a symbol of strength. A program note on the dance states that "Out of an era of dogma and woman's servility comes a theme of fanatic bigotry leading to violence." With the aid of Herman Boden, Miss Lewitzky expresses enough violence for a dozen women, but it all is brilliantly conceived and magnificently controlled. Judith Hamilton wrote the music which was played by the pianist Mary Hoover.

Lewitzky in Salome

The expression "one-man show" is justified in the case of Salome, since Lester Horton has created the choreography, costumes and accompaniment for this "choreodrama." The accompaniment is all percussion, made by assembling a great variety of drums, bells, etc. Effects almost symphonic in nature were achieved, as well as fascinating shifts in rhythms and sounds. The theme, of course, is based on the well-known and well-exploited Salome story. Miss Lewitzky, in the title role, has ample opportunity to display the many facets of her style. Erik Johns and Rudy Gernreich adequately supported her as the young disciple and the Boy Eunuch. Other dancers were Carl Ratcliff, Herman Boden and Frances Spector.

Lend an Ear

Lend an Ear, on view at the Las Palmas Theatre in Hollywood, is an intimate musical revue full of young talent, clever ideas and good theatre music. Since the theatre holds only some 300 seats, there is every likelihood that the show is there to stay as long as it likes. It can be summed up as an unpretentious production with pretentious talent: a combination that Broadway would do well to emulate occasionally. There is talk in fact, that several Broadway producers have put in their bid, and that a second company is being formed.

From the program, one would gather that William Eythe is more or less the guiding spirit, since he is not only listed as the director and principal performer but also producer in association with Mars Productions and Franklin Gilbert. The words and music by Charles Gaynor are consistently clever and skilfully composed, and few forms have been left untouched. One noticed love songs, ballads, waltzes, torch songs, comedy types and specialty numbers. It can be flatly said that everything is as good as the top songs in current shows, and generally better. For comedy, a number called Neurotic You and Psychopathic Me would be hard to beat, and another called The Old McGinty Place is not far behind. For the more elaborate skits, The Missing Road Company (a take-off on the original Shubert operettas) and Words Without Song (an opera without music, actually) are hilarious. For subtle humor and charm, the excerpt titled Friday Dancing Class is pre-eminent. Actually there are so many novel ideas in each of the nineteen skits that each could profitably be analyzed if space permitted.

Choreography Is Prominent

Choreography plays an important part throughout. So many members of the company sing and act along with the dancing that it almost could be called a choreographic revue. Gower Champion has staged both the dances and musical numbers, and has so arranged matters that there is little line of demarcation between choreography and general subject matter. The dancing, stylistically uninhibited, is always in good taste and shows much sensitivity without belaboring the point. The three male dancers are Gene Nelson, Jimmie Thompson and Bob Scheerer. All are accomplished and seem to have a well-rounded technique ranging from strict ballet to soft shoe. Of the three, Nelson is especially prominent, as much for his acting as well as dancing gifts. Antoinette Guhjke, an attractive dancer, partnered Mr. Nelson in a waltz, and Dorothy Babbs did a fine bit with Bob Scheerer. Leading comediennes included Anne Anderson, Cynthis Corley and Carol Channing. Linda Ware flared brightly in the torch songs and Al Checco assisted Mr. Eythe in comedy parts. The entire company handled their assignments with zest and skill. Two pianos, ably played by George Bauer (the company's musical director) and Dorothea Freitag, furnished the musical accompaniment.

Milwaukee Host to Opera Festival

The first national opera festival in the United States opened in Milwaukee on July 16, with singers from 34 states and Canada. The festival, presented by the National Association for Opera, is part of Wisconsin's centennial celebration. A detailed report will be carried later.

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Baltimore Symphony To Give 22 Concerts

BALTIMORE, MD.—The Baltimore Symphony Orchestra's 1948-49 season at the Lyric Theatre begins on Oct. 13 and consists of 22 concerts. Soloists include Robert Casadesus, Joseph Szigeti, Vladimir Horowitz, Jacques Thibaud and Jean Watson. All the concerts but one will be led by the regular conductor, Reginald Stewart. On Jan. 19 Guillermo Espinosa, founder of the National Symphony Orchestra of Bogota, Columbia, will direct the orchestra. Concerts will be divided into two series—12 concerts of the midweek series on Wednesday nights, and the remaining 10 on Sunday nights. The latter, as heretofore, will be given at nominal prices under direct sponsorship of the City of Baltimore's Bureau of Music Department of Recreation and Parks.

The orchestra has fewer changes in personnel than in any previous season, but there will be five new first-desk men —Abraham Skernick, viola ;Richard R. Kapusciński, cello; George E. Silfies, winner of the recent Philadelphia Orchestra Youth Audition, clarinet; Arthur C. Lannutti, bassoon; Charles M. Morris, oboe. Margaret Aue, who has completed her first season with the orchestra, moves up to act as assistant to the principal cellist. Two veteran members, Bart Wirtz, cello, and D. C. Walter, double-bass, enter their 33rd season.

Announcements are made by John S. Edwards, newly appointed manager of the orchestra.

Frederick R. Huber, manager of the Lyric Theatre, states that this auditorium will have a "new look" in the fall. All draperies on stage and in boxes, as well as window hangings are down and will be cleaned and renovated as part of a full-scale redecorating job. Painting is in progress. Even the ushers will have new uniforms.

Schick to Montreal

The board of directors of the Little Symphony of Montreal announces the engagements of George Schick as music director and regular conductor for the season 1948-49. Mr. Schick will open the new season on Nov. 9.

Louisville Calls Woolford

John Woolford, formerly assistant to Bruno Zirato, assistant manager of the New York Philharmonic-Symphony Orchestra, has assumed his duties as manager of the Louisville Philharmonic Society in Louisville, Ky.

Philadelphia Orchestra to Have Four Guest Leaders

Plans for the 49th season of the Philadelphia Orchestra, beginning Oct. 1 include 28 pairs of Friday afternoon-Saturday evening performances, with a separate series on ten Mondays. Eugene Ormandy, conductor and music director, will again lead the majority of the season. The associate conductor, Alexander Hilsberg, will conduct three of the week-end pairs and two of the Mondays. Four guest conductors will appear—Ernest Ansermet, Leonard Bernstein, Saul Caston and Hans Kindler, the two former for the first time with the forces.

Soloists include pianists Claudio Arrau, William Kapell, Menahem Pressler, Clifford Curzon, Benno Moiseiwitsch, Ania Dorfmann and Byron Janis; violinists, Ginette Neveu, Nathan Milstein, Zino Francescatti; Gregor Piatigorsky, cellist, and Helen Traubel, soprano, in an all-Wagner program.

There will be the customary five concerts for Youth and, for the benefit of the Pension Fund, five Saturday morning concerts for Children. The Pension Foundation plans its special series of three "concert meetings" presenting distinguished soloists, yet to be announced.

The usual ten Tuesday concerts will be given in New York, eight concerts in Washington, six in Baltimore, three in Richmond, two in Harrisburg. Other cities to be visited are Springfield, Mass., Reading, Pittsburgh, Youngstown, Toledo, Kalamazoo, Grand Rapids, Chicago, Hartford and (in a three-week post-season tour) Durham, Clemson, Nashville, Tuscaloosa, New Orleans, Shreveport, Memphis, Louisville, South Bend, Evanston, Rockford, Columbia, Mo., and Springfield, Ill. The orchestra will again participate in a week-long Festival at Worcester, Mass., in October, and in the Ann Arbor Festival in May.

17 MEMBERS OF THE MAJOR ORCHESTRA MANAGERS ASSOCIATION gathered in the Sheraton Hotel, Rochester, N. Y., on June 10 and 11 for conferences. Host and chairman was Arthur M. See, executive director of the Rochester Civic Music Association and manager of the Rochester Philharmonic Orchestra, which has just finished celebrating its Silver Anniversary Season. Seated, l. to r.: A. M. Walker, San Antonio Symphony; Wilfrid L. Davis, Los Angeles Philharmonic; Mr. See; Ruth Cowan, Utah Symphony (Salt Lake City); Tom M. Johnson, Houston Symphony; J. M. O'Kane, Cincinnati Symphony; John S. Edwards, Baltimore; standing, l. to r.: J. W. Elton, Toronto Symphony; Robert E. MacIntyre, Buffalo Philharmonic; Richard Wangerin, Kansas City Symphony; George A. Kuyper, Chicago Symphony; Arthur Judson, New York Philharmonic-Symphony; Harl McDonald, Philadelphia Orchestra; Howard Harrington, Indianapolis Symphony; Charles C. Radow, Columbus Philharmonic. Not present for photo were George A. Foster, New Orleans Symphony, and Carl J. Vosburgh, Cleveland Orchestra.

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LOS ANGELES: Ormandy Bows

By ROSALYN KROKOVER

Los Angeles

Although the pair of titles "Hollywood Bowl Concerts" and "Music Under the Stars" have become synonymous, the opening concert on July 13 might safely be called "Music Under the Crimson Arc." With two flaming red spotlights surging into the air from the surrounding hillsides and intersecting high up in the air over the center of the Bowl, one naturally assumed that the concert was just another Hollywood device for bigger and better effects. Surprisingly enough, such was not the case, because this particular distracting decoration has a function: it is a warning for airplanes to stay away. And it works too, for not one was heard overhead during the entire concert.

Eugene Ormandy, the new musical director of the Hollywood Bowl Orchestra, offered a fairly substantial and orthodox program for outdoor fare. The orchestral numbers included Wagner's Meistersinger Overture, Mendelssohn's Nocturne and Scherzo from a Midsummer Night's Dream, and Franck's Symphony in D minor. The orchestra, with few exceptions, is made up of the regular Los Angeles Philharmonic musicians. In the Meistersinger there seemed to be some difficulty in adjusting the players to the acoustics of the Bowl and there also was some noticeable trouble in the horn section; but by the time the Mendelssohn Scherzo was played, the rough edges were under control and it was performed with an elegant delicacy. The Franck Symphony received a sensitive reading and some competent solo work.

John Charles Thomas, Soloist

The American baritone, John Charles Thomas, was the soloist of the evening. For his first two numbers he selected Di Provenza from La Traviata and the Salome aria from Herodiade. In Di Provenza the voice had a dry colorless quality and there was a strain in the negotiation of some high notes. He fared somewhat better in the Herodiade and pleased his audience no end with Roll, Jordan Roll, Drink to me Only with Thine Eyes and Shallow Brown. All of these songs had exalted orchestrations, considering the musical content, and the Percy Grainger arrangement of Shallow Brown was even more elaborate. However, the audience of some 12,000 whistled and yelled their favorite baritone into some half dozen encores. These were accompanied by Roy Urseth at the piano.

Atwater Kent Winners on Second Program

The Bowl concert on July 17 drew better music, more enthusiasm and a smaller audience. Ormandy, the orchestra, and the Bowl's acoustics were better acquainted and the orchestra actually took on a polished sheen. Ormandy's arrangement of Bach's Toccata and Fugue in D minor, which opened the program, had the proper organ-like quality with great swelling crescendos and some pretty neat work in the string section. The other orchestral works—Beethoven's Fifth Symphony, Strauss' Don Juan and Ravel's Bolero—were well played.

Lucine Amara, soprano, and Robert Applestone, baritone, were the two young soloists. Both are from San Francisco and both won the top 1948 Atwater Kent Audition Awards. Miss Amara, in her two selections——Gluck's Divinites du Styx and Weber's Ocean, Thou Mighty Monster—showed a dramatic voice of exceptional quality. As for the amplitude of the voice, though, it is difficult to tell where the microphone left off and the voice started. Mr. Applestone has a smooth rich voice which he uses with apparent ease. In Handel's Where E'er You Walk his diction was perfect, and Massenet's Vision Fugitive was beautifully phrased and colored. These two young singers are highly gifted, and the Atwater Kent Awards should be a substantial stepping stone for brilliant careers.

Roth Quartet Closes Series

For its final concert of the Third Annual Chamber Music Festival at the Royce Hall Auditorium, the Roth String Quartet played a program of more than passing interest. Opening with a studied performance of the Dvorak String Quartet in F Major, Op. 96, the group chose items by Copland and Stravinsky for its following offerings. The latter was played with a fine sense of style, and the rather dry tonal quality of the quartet was especially well adapted to the Stravinskian idiom. Dvorak's Piano Quintet closed the program. Carl Fuerstner, pianist and professor at Eastman College, joined the quartet in a spirited, well-integrated performance of the work. This series is presented by the University of California Los Angeles Campus Committee on Drama, Lectures and Music and the University Friends of Music. The series opened June 1 and continued through the following three Tuesday evenings, presenting a total of four concerts.

Immanuel Presbyterian Church Festival

Dr. Paul C. Johnston, minister, presented the 5th Annual spring Music Festival by the music department of the Immanuel Presbyterian Church on June 26 and 27. The entire festival is under the direction of Dr. Frans Hoffman, whose policy it has been to offer the best in serious music not often heard in the commercial concert halls. This year the festival was devoted to music of Brahms and Bruckner.

The first program consisted of music by Brahms—the F minor Sonata played by Kalman Bloch, clarinetist, and Ingolf Dahl, pianist; the Liebeslieder Walzer, sung by the Cathedral Choral Ensemble conducted by Dr. Hoffman and accompanied by Gwendolyn Williams and Clarence Mader in the fourhand piano arrangement; and the A minor String Quartet, played by the Roth Quartet.

On Sunday evening Dr. Karl Geiringer visiting professor at U. S. C., gave a short talk on the personalities of Brahms and Bruckner, their influence on the Viennese musical life of the period (and future periods), and some salient facts about the compositions that were to be performed

Brahm's Alto Rhapsody was the first offering. The soloist was Elizabeth Vermeulen, who was assisted by the men's section of the Cathedral Choir, with Clarence Mader at the organ. Dr. Hoffman conducted. The performance as a whole was a sincere effort but an organ and chorus is not quite an adequate substitute for an orchestra which automatically meant that a great deal of the dramatic impact would be missing. Of course it would be maintained that such a strong and moving work can more profitably be heard in this form than no form at all.

The Hancock Trio (John Crown, pianist, Stephen De'Ak, cellist, and Anton Maaskoff, violinist) played the C Major Trio, Op. 87, and displayed fine intonation and good balance. The artists were especially pleasing in the lyric passages. Bruckner's only contribution to the programs was the Te Deum, sung in Latin. This was performed with dignity by the Cathedral Quartet—Alice Lee, soprano, Elisabeth Vermeulen, alto, Stephen Kemalvan, baritone, Bresee Westmoreland, tenor—and the Cathedral Choir, again under the direction of Dr. Hoffman. Clarence Mader was at the organ. The performances were very well attended.

Inglewood Bowl Has First Concert

The Inglewood Bowl Association now has Isabel Morse Jones as its musical director. In the delightful little Centinela Park Bowl——little, in comparison to the Hollywood Bowl—the first concert under Miss Jones' direction was given on July 1. The Los Angeles Women's Symphony Orchestra under the baton of Ruth Haroldson provided the music, and Xenia Chasman, pianist, was the guest soloist. The program for the most part was a departure from the general run of summer concerts, containing as it did Barber's Adagio for Strings, the Frescobaldi-Kindler Toccata, Handel's Concerto Grosso in C major, Enesco's unfamiliar Roumanian Rhapsody No. 2, McKay's Suite on Fiddler's Tunes and Chopin's E minor Concerto for piano and orchestra. Miss Haroldson conducts with a firm beat and an intelligent approach to the music and styles of composition Occasionally she has a slight tendency to drag the tempo. Her orchestra is basically a good one, though it needs an augmented string section and more dependable players in the brasses. The Chopin Concerto was not the best choice for an outdoor concert; the sparse orchestration thins out and gets lost in the air. Miss Chasman displayed technical strength and force, though she was somewhat handicapped by a poor instrument.

This concert inaugurated a plan to stimulate a desire for music among the people in the community of Inglewood. The population has increased to such an extent during and since the war that the cultural leaders of the community feel the necessity of developing their own musical center rather than depending wholly on Los Angeles and Hollywood.

City Finances Music Project

The City of Los Angeles has found that the best way to combat juvenile delinquincy is through music. With the closing of the WPA project, some years ago, and the "Zoot Suit" trouble, Dr. Karl Wecker (former regional director of the WPA music project), Isabel Morse Jones, Mrs. Leiland Atherton Irish, William Richardson and Mr. J. K. Wallace called on Mayor Fletcher Bowan to plead for the establishment of a municipal music bureau. That was in 1945.

Today the bureau includes 26 youth choruses, participants ranging from 12 years of age up, a concert choir consisting of about 40 chosen singers, 11 adult choruses and six community sings all under the musical supervision of Roger Wagner. Each chorus has a director and accompanist. The work is divided among some 15 directors and accompanists, and the city takes care of all expenditures. The budget this year for music was about $117,000. For the instrumentalists there is a band and a Mexican tipica orchestra. Four vocal awards (two $500 scholarships and two for $250) are given annually. There is also an annual contest for young composers.

The Civic Music Bureau functions with, and is financed by, the Municipal Art Commission of which Lester Donahue is President, Mrs. Grant B. Cooper, Pierpont Davis, Paul Lauritz and Ida Koverman are also officials on the board. There are two advisory boards, one for music and the other for art.

Participation and enthusiasm has increased to such a degree that the an-

CONGRATULATIONS

from Artur Rubinstein to Emery Penny, president of the newly remodeled Penny-Owsley Music Company grand opening as Eugene Ormandy looks on. Karl Wecker, general manager of the Hollywood Bowl, also was a guest of honor at the opening ceremonies on June 21. The firm is the district's exclusive agents for the Steinway, Everett, Sohmer and Story and Clark pianos, as well as the Hammond Organ and Scott radio. (Photo by Otto Rothschild.)

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nual May music festival in Pershing Square, where all of the choruses meet, had to be stretched to a month this year.

Los Angeles Conservatory of Music and Art Expands

Probably the fastest growing conservatory of music in the West is the Los Angeles Conservatory of Music and Art. Strangely enough, the conservatory was founded as long ago as 1883 (by the grandmother of Irene Carter Oates, who is now President Emeritus). The school struggled along for some sixty years without making an appreciable dent in the musical or cultural life of Los Angeles.

Several years ago Dr. Garry White, who was a viola major in Curtis and found his livelihood in the Hollywood studio orchestras, became aware of the need for a recognized school of music and art in the community. Becoming director of the school, he devoted all of his time and energy, without remuneration, to its development.

About two years ago, Dr. Oscar Wagner, former dean of Juilliard, elected to make Long Beach his home. Dr. White immediately made use of Dr. Wagner's talents and experience, and just recently Dr. Wagner has accepted the presidency.

The achievements in the past two years are actually startling. First a new building was purchased. It is a three story structure with three different sized auditoriums, practice rooms, offices and class rooms. Complete courses of study have been set up leading to diplomas and Bachelor of Music degrees. A nonprofit educational institution status has been obtained. An opera department has been organized, one that already boasts of ten public performances, three of which have been televised. Three concerts of original compositions by students have been given. One of these consisted of fourteen fugues by pupils of Morris Ruger, played by pupils of Dr. Wagner.

This summer a children's school was organized. Classes meet daily from 9 A.M. to 12:15 noon, Monday through Friday. Children receive individual lessons, supervised practice classes in languages, ballet-drama and appropriate theoretical work. Special courses have been instituted for arranging for films and radio, with advice from prominent Hollywood musical directors.

The faculty, too, is rapidly expanding. The latest addition, from New York, is Wolfgang Martin, the Metropolitan Opera House conductor, who has accepted the post of head of the opera and orchestral departments.

Although funds for necessary repair and equipment are not yet keeping up with the artistic and administrative progress of the school, and much financial help is needed, one already feels the pulse of a liberal, active music school that eventually will exercise great influence in its territory.

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Griller Quartet at U. of California

The Griller String Quartet has been appointed "quartet in residence" at the University of California, beginning February, 1949. The group——Sidney Griller and Jack O'Brien, violins; Philip Burton, viola; and Colin Hampton, cello—will teach chamber music classes for the department of music and for the University extension and be presented in concerts on the Berkeley campus and surrounding area. They have completed a six weeks chamber music school at the San Francisco Conservatory of Music and six concerts at the University of California. (Photo by Cal-Pictures).

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Vox Records has released Americana Album, featuring Louis Kaufman, violinist, including music of William Grant Still, Everett Helm, Aaron Copland, Robert McBride and Harold Triggs.

•

Hospitality in California is no myth. Even the Hollywood Bowl Association, for instance, has a Hospitality Committee and Mrs. Joseph L. Levy is its chairman. Following the opening concert of the Bowl a party was given by the Committee in the beautiful gardens surrounding the home of Mr. and Mrs. Milo Bekins. The Bekins were on hand to greet the guests, along with Mrs. Levy. Some two hundred persons milled around the formal and informal gardens, eating, drinking, chatting and toasting the new musical director of the Bowl, Eugene Ormandy. A few of those present were the Lessing Rosenwalds of Philadelphia, the Italo Montemezzos, the Ezio Pinzas, Harry Kaufman, Dorothy Kirsten, Atwater Kent, John Charles Thomas, Dr. and Mrs. Karl Wecker (Dr. Wecker is the general manager of the Bowl), the C. E. Tobermans (Mr. Toberman is the Bowl's president), the George Martins, the H. David Krolls, Maestro and Mrs. Segurola, Mme. Yateman-Griffith, Rosina Lhevinne, the Hugh Cooks and Natalie Krassovska. Miss Krassovska is appearing as soloist in the Greek Theater presentation of Vagabond King.

William Walton's Music to Laurence Olivier's Hamlet

Following his sensational success with Henry the Fifth, Laurence Oliver has taken another Shakespearian drama and put it on the screen. With his Hamlet, a moviezation of the original Shakespeare play with very slight alterations, he again makes film history. The picture should prove an effective means of bringing the Shakespearian drama closer to the masses than has been possible so far on the stage.

Oliver plays Hamlet with a sensitivity which never borders on hysteria. His actions spring from well-thought-out motives. He is the protagonist among a cast of leading actors. As stage director, Olivier is most imaginative and his organization of the mass scenes—as for example the player's scene and the duel scene in which Terence Morgan excels as Laertes—shows him as a master craftsman.

Exemplary Screen Music

The picture is especially distinguished by the music which William Walton wrote. Walton, one of the leading contemporary English composers, is not a novice in the film world. He wrote music to Elizabeth Bergner's Escape Me Never, later to Shakespeare's As You Like It, Stolen Life, Major Barbara and many others. Then came Henry the Fifth. The Hamlet score opening with a delightful overture describing London in 1600 is one of the finest examples of film music art to be found anywhere. Mr. Walton has succeeded in writing music which might easily take a place as one of the most successful examples of incidental music. The introduction of the music in the Player's scene and also the underscoring of moments of great emotional impact are inspired and sensitive. Mr. Walton succeeds in applying to his music certain set musical forms, while preserving the greatest freedom of emotional expression.

William Walton has contributed to raising the standard of incidental music in films and his Hamlet score can be looked upon as a pattern of how music of the movies should be written.

H. W. L.

Rochester Marks Tonal Milestones

By NORMAN NAIRN,

Rochester Democrat and Chronicle
Rochester, N. Y.

The most significant event in this city's musical activities of the past season was the record-breaking success of the 20th annual campaign of the Civic Music Association. Goal sought was $102,000, to continue these activities on the present large scale. Not only was it oversubscribed, to the total of $106,617, but 2,623 new members were added, reaching an all-time high of 12,457, and making this possibly the world's largest civic music association.

Another outstanding occurrence was the Silver Anniversary Concert of the Rochester Philharmonic Orchestra of recent date, when a large Eastman Theater audience paid tribute to Erich Leinsdorf, completing his first full season as permanent conductor. The Women's Committee of the Civic Music Association presented gold watches as anniversary gifts to eight members of the orchestra who played for the first Philharmonic concert in the year 1923, and have been members of the orchestra since.

The general music picture here is considered good. As elsewhere in the nation, Rochester has experienced some falling off in attendance at concerts, but not serious enough to cause concern. The Philharmonic concerts, augmented by one this year, have drawn satisfactorily, as have the majority of the artist series. The Civic Orchestra Sunday night pops, conducted by Guy Fraser Harrison, have done fair business, with name soloists playing almost to capacity. Again this summer the Civic Orchestra, with guest conductors, is presenting a series of outdoor Starlight Concerts at the River Campus, University of Rochester.

Bampton to Sing Strauss Premiere

Rose Bampton, leading soprano of the Metropolitan Opera Association, will appear in opera at the Teatro Colon in Buenos Aires from Aug. 8 to Oct. 31. While at the Teatro Colon, Miss Bampton will sing the title role of the Strauss opera Daphne for the opera's premiere performance in the Western Hemisphere. Daphne first was heard in Dresden in 1938. Other operas in which Miss Bampton will be heard in Buenos Aires include the rarely played Der Freischutz, Marriage of Figaro, Tristan und Isolde, and Götterdämmerung.

Vermont to Have Festival

The Green Mountain Festival will be held in Burlington, Vt., Aug. 4 to 7. The music portion includes performances by the Vermont Symphony conducted by Alan Carter, and by Adolf Busch, violinist, Stell Andersen, pianist, and Eleanor Davis, mezzo-soprano.

TICKETS FOR THE MAYOR.

Constantine Callinicos, conductor-composer-pianist, and Janice Mitchell of Los Angeles, present Fletcher Bowron, Mayor of Los Angeles, with tickets on behalf of Charles P. Skouras for the concert given on July 22 at the Hotel Ambassador. The event was a benefit for the St. Sophia Greek Orthodox Church of Los Angeles. Mr. Callinicos conducted a mixed chorus in his own compositions and also appeared as soloist. (Photo by Nate Singer.)

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CHICAGO: Grant, Ravinia Draw Crowds

By DOSHA DOWDY

CHICAGO.—The first half of the season's concerts on the Lake Front heard in Grant Park's attractively refurnished band shell, offered large audiences a variety of conductors, soloists, and program material.

Nicolai Malko, resident Chicago conductor, presented in the first six concerts under his direction four soloists making their first Grant Park appearances, Polyna Stoska, soprano, who was received with much enthusiasm; Leonid Hambro, in a brilliant performance of Tchaikovsky's B flat minor Piano Concerto; Pruth McFarlin, Negro tenor, whose beautiful voice and sincerity won him acclaim; and George Roth as pianist who, although of indubitable talent and excellent technical equipment, did not project sufficiently, in George Alden Carpenter's Concertino for Piano and Orchestra, the spirit of this provocative work.

"Repeat" artists appearing early in the season were Leonard Warren, always a favorite, and Virginia MacWatters, whose return was heartily welcomed by her Grant Park admirers.

Mr. Malko included three novelties by contemporary composers in his first two weeks of concerts. Lithuanian Rhapsody by Sister M. Bernarda Venskus; Six Dances from The H. C. Anderson Ballet by Riisager; and Britten's Matinees Musicales, second Suite of five movements from Rossini. The suite was for the most part interestingly orchestrated, but parts were so marked by the monotony of a persistent diatonic line as to offer no escape from the resemblance to five finger exercises.

The orchestra, under Mr. Malko's direction, improved consistently as the season progressed, resulting in well integrated performances.

George Lawner, artistic director and conductor of the Grant Park District Opera and Operetta Guild, took over the baton for the Park production of a concert version of Smetana's Bartered Bride. Despite some efficient conducting (without score) by the gifted young conductor, the occasion in general was dull and not of Grant Park calibre. The cast, with the exception of Louise Johnson who has both voice and dramatic talent to make her role convincing, did not possess the qualifications necessary to project successful characterizations.

Alfredo Antonini, replacing Izler Solomon (whose guest conducting of the Palestine Philharmonic Orchestra prevented his Grant Park appearances) made an excellent impression in the two major works programmed for his concerts, Handel's Passacaglia and Mendelssohn's "Italian" Symphony. These and lesser scores were delivered with freshness and vitality, with the orchestra completely responsive to Mr. Antonini's skillful conducting. Soloists under Mr. Antonini were Fritz Siegal, concertmaster of the Grant Park Symphony, who gave the highly praiseworthy version of Bruch's G Minor Violin Concerto to be expected from this fine artist; and Regina Resnik, soprano, whose vocal and personal gifts have made her popular with Grant Park audiences. Miss Resnik also was featured with Ramon Vinay in excerpts from grand opera under Paul Breisach's direction.

Mr. Breisach's fastidious and musicianly conducting of the Overture to Mozart's Nozze di Figaro and the Symphony in C ("Linzer"), made these events outstanding and left the audience wishing his stay were not so brief.

Ramon Vinay, soloist of the concert, won enthusiastic applause for his singing of Verdi's Celeste Aida and a group of semi-popular songs.

The season thus far reached its peak in calibre in the fourth week when Erich Leinsdorf conducted, in the last of four concerts, Beethoven's Eroica Symphony and Brahms' Second, with the superior artist Joseph Fuchs, violinist, soloist in beautiful expositions of concertos by Mendelssohn and Tchaikovsky (D Major). Mr. Leinsdorf's approach was that of a fine musician and seasoned conductor whose authority was unquestioned. Especially notable was his presentation of incidental music from A Midsummer Night's Dream, with solo parts well taken by Nell Rankin, contralto, and Priscilla Gillette, soprano, together with the Women's Chorus of the Chicago Park District Opera Guild, and dialogue arranged by Mr. Leinsdorf.

Ravinia Opens 13th Season

Ravinia's 13th season got off to a brilliant start with Eugene Ormandy, first of the five guest conductors, offering at the opening concert his own arrangement of Bach's Toccata and Fugue in D Minor, Brahms' Second Symphony, Swan of Tuonela by Sibelius, and Ravel's Daphnis and Chloe Suite No. 2. Throughout the entire program, as was also true of his brief week of four concerts, the conductor drew the utmost in tonal resonance and fervor from his men.

William Primrose was the distinguished soloist in two of Mr. Ormandy's concerts, playing three first Ravinia performances. Sowerby's Poem for Viola and Orchestra dedicated to Mr. Primrose, a work more to be admired than merely enjoyed for its beauty; and concertos by Handel and Cimarosa. Mr. Primrose, unexcelled artist of his instrument received generous applause for his beautiful playing.

The eight concerts presented by Fritz Busch (second and third weeks) were rich both in repertoire and musical experience. Mr. Busch devoted himself wholeheartedly to all-Brahms, and all-Wagner programs; four Ravinia premieres; and performances of works of 17 composers, with the distinguished conductor consistently authoritative in all. Mr. Busch received tremendous acclaim from his vast audience at the Saturday night concert of his closing week, and warm tribute from the men of the orchestra who refused to share the conductor's honors as he was recalled six times to the stage.

Isaac Stern, now among top ranking violin virtuosi of the day, was soloist under Mr. Busch in Mendelssohn's Concerto and that of Brahms, op. 77. The combined artistry of these two resulted in performances of memorable finesse.

Conductors for the remainder of the Ravinia season are Fritz Reiner, Fritz Stiedry and Pierre Monteux. The final week, closing August 15, will be given over to concerts by the Budapest Quartet.

Civic Orchestra to Open 30th Season

Applications for enrollment in the 30th season (opening in October) of the Civic Orchestra, maintained by the Orchestral Association of Chicago for the development of symphony players, are now being received at Orchestra Hall. The training orchestra, for both men and women, will again be under the direction of Tauno Hannikainen, and also includes classes in conducting, chamber music, ensemble playing, and the history of music. Courses extend through April.

Study in the orchestra, only institution of its kind, and now approved for education by the G. I. Bill of Rights, has enabled many musicians to be placed in major symphonies; 53 members of the Chicago Symphony Orchestra, including eight first-desk men are graduates Special scholarships are available for individual instruction. Two public concerts are scheduled for the coming year.

Rudolph Reuter in Summer Recital

The second of the summer recitals in the series arranged by the American

AT A ROOSEVELT COLLEGE RECEPTION

on June 18 Denise Morand, French cellist, was introduced to Chicago musical circles, appearing with Marion Hall, pianist, and Rene Rateau, flutist of the Roosevelt College School of Music faculty. On the programs were Robert Casadesus' Sonata for Flute and Piano, op. 18 (first Chicago performance) and numbers by Fauré, Ravel, Boulanger and LeClair. (Photo by Graphic.)

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Conservatory brought Rudolph Reuter, whose summer concerts always draw a large audience. The artist was in excellent form, the weather pleasurably cool, and there was much enthusiasm. Mr. Reuter is one of the busiest of the teachers in the Conservatory's summer master classes, and completed the course at the end of July.

Chicago Singing Teachers Guild

At the June meeting of the Chicago Singing Teachers Guild, bringing to a close one of the organization's finest seasons, the following officers for the coming year were elected: Maurice Ivins, Pres.; Fred B. Wise, Vice Pres.; George Graham, Sec.-Treas.; Governing Board, Walter Allen Stults, R. B. de Young, and Clifford Toren.

In late May, members and friends of the Guild held their annual banquet at Normandy House. Giovanni Cardelli General Manager of the Opera Theatre, Mrs. Cardelli, and Paul Breisach, distinguished conductor, were guests of honor. Mr. Cardelli expressed his appreciation of the support the Guild has given the Opera Theatre, and gave a talk on the future plans and problems of the organization. Mr. Breisach discussed briefly the ideals and vicissitudes of the opera conductor. He was praised for his excellent work with Opera Theater.

Nancy Carr on Summer Radio Programs

Nancy Carr, soprano, on her new show Enchanted Hour, Tuesdays, at 9 PM over WGN is featured as soloist with the Philharmonic Orchestra under Henry Webber, also is regular soloist over WGNB's program Robert Trendler Presents. Miss Carr was guest of James Melton over CBS, Harvest of Stars, on July 21; Theater of the Air, WGN, July 17; and is engaged to appear on this station Aug. 21, and Sept. 18.

Cara Verson Closes Busy Season

Cara Verson, pianist, known for her "all-modern programs," will spend August in Provincetown, Mass. Miss Verson has just finished a season which included concerts throughout Wisconsin, Minnesota, Georgia, Tennessee, Ohio, Illinois and Missouri, and is already booked extensively for 1948-49 recitals, causerie recitals and for master classes.

When not filling concert engagements she wil be available for coaching modern music, program building, and work on modern technic, to which she applies the Matthay principles. Miss Verson will return to her Fine Arts Studio in mid-September.

Finney Awarded Honorary Degree

At the commencement concert of the Central Conservatory of Music, (Dr. Robert Hudson, president), Knute I. Finney was awarded the Honorary Degree of Doctor of Music. Mr. Finney has done research work and invention in the field of the violin. His Finney Violin Keyboard System is in extensive use among students, professionals and amateurs, and he has published several instruction books for violin playing. Harry K. Meech, pupil of Mr. Finney, was an outstanding soloist on this occasion.

Excerpts of Rosenberg Score Performed

Hilding Rosenberg, Swedish composer, and Harry T. Carlson, director of the Swedish Choral Club, were hosts recently in the executive offices of NBC to musicians invited to a first hearing in Chicago of transcribed excerpts from Mr. Rosenberg's latest work, a cycle of four "opera-oratorios" based on Thomas Mann's tetralogy Joseph and His Brethren. The score in its entirety requires eight hours for performance. Mr. Rosenberg arrived in this country in May to conduct the American premiere of his oratorio The Revelation of St. John (Symphony IV), presented by the Swedish Choral Club at the 1948 Swedish Pioneer Centennial celebration.

CHICAGO MUSICAL COLLEGE
in a performance of Robert Dvorak's oratorio The Prophet, Orchestra Hall, May 21. Featured are the Chicago Musical College A Cappella Choir under James Baar; and Helene Hekman, contralto, and Reinhold Schmidt, baritone. The program also included Bach's Concerto in D minor with Thaddeus Kozuch, Ottolee Macomber and Wanda Paul, soloists. (Photo by Oscar.)

State Department Endorses Berkshire Benefit

The campaign for assistance to European musicians in present need, which will be inaugurated at a great benefit by the Boston Symphony Orchestra and the Berkshire Music Center at Tanglewood on Tuesday, Aug. 3, has the endorsement of the State Department, it was revealed in a letter made public today from Assistant Secretary George V. Allen to Carleton Sprague Smith, a member of the national committee.

"The American Section of the International Society for Contemporary Music with Dr. Serge Koussevitzky at its head, is working in a field of great significance," Mr. Allen's letter to Dr. Smith reads in part. "Its project for promoting benefit concerts to aid the creative side of music in Europe deserves wide-spread support, and I believe that Europeans will look upon this effort as further evidence of the sincere interest on the part of the American people in the welfare and progress of European intellectual life."

"It is our desire to give, wherever possible, encouragement and support to private undertakings, such as yours, which are designed to promote mutual understanding and cooperation," the assistant secretary's letter concluded.

The central committee for the benefit includes: Mrs. Koussevitzky; Dr. Lewis Perry, Boston; Albert Spalding, Great Barrington; Mrs. James S. Deeley, Stockbridge; Mrs. Bruce Crane, Dalton; Mrs. Zay Jeffries, Alan J. Blau, and Mrs. George W. Edman, Pittsfield; Mrs. Charles Fox, Miss Kathleen Channing, and Mrs. C. D. Jackson, New York; Mrs. Maurice Firuski, Salisbury; and Frederic J. DeVeau, Groton.

Those who have accepted to serve on the national committee are: Dr. Carleton Sprague Smith, Frederick W. Beinecke, Mr. and Mrs. Pierre Luboshutz, William Schuman, John S. Williams, Mrs. Arthur Reis, Mrs. C. Reinhold Noyes, W. Penrose Hallowell, Mr. and Mrs. Richard Leach, Mr. and Mrs. Giovanni Cardelli, and Mrs. W. Murray Crane, all of New York.

Koussevitzky Speaks

At the opening of the Berkshire Music Center, Dr. Koussevitzky as usual addressed the student body and the invited guests. The closing paragraph of his speech seems to express the purpose of every young artist's endeavor.

"When a student decides to become a musician, let him first take counsel with himself. Does he possess the true gift and qualifications that give him a right to step upon the stage, where thousands of eyes watch him and thousands of hearts beat in anticipation of the message he is to bring through music and his art? Will he indeed open the gates of heaven and let the people experience ecstasy—were it for an infinitesimal moment; or will the gates stay closed and heaven remain a promise unfulfilled? A musician should realize that the new strength of which we speak lies in the coordination and cooperation of all his faculties, both as an artist and as a human being. He should be true to himself on as well as off the stage. He should be clean inside and out. "Strive for true humanity,"—says Goethe: "Become yourself a man who is true to his inner nature, a man whose deed is in tune with his character." The true artist-man will not submit to circumstances or to passing whims of socity; rather, he will conquer circumstances and guide society, not with self-satisfaction but with self-confidence born of a full consciousness and acceptance of his mission and task. As one chosen by destiny and richly endowed by nature, the artist must have a sense of obligation toward those who are denied these riches. It is for him to repay nature and to offer his gifts to humanity, in all humility of heart, as an act of gratitude for the grace bestowed upon him.

Giulio Gari in Latin America

Giulio Gari has been re-engagel for opera in Central America. He is currently singing the leading tenor roles in Madame Butterfly, Rigoletto, La Boheme and Lucia in Guatemala, Costa Rico and El Salvador. He will return to New York City Center for the fall season, one of his new assignments being the part of Canio in Pagliacci.

Music as Hypnosis?

STOCKHOLM. — Dr. Gunnar Nordgren, Swedish psychiatrist, is planning to come to America on a project which involves persuading an American symphony to let him direct while all the members are hypnotized. Dr. Nordgren said, "There is a definite connection between hypnosis and music."

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Adi Bernard Plays in Brooklyn

Adi Bernard gave a recital on July 11 at the Brooklyn Museum, also heard over WNYC. The program included the first broadcast performance of her Rhapsody in Hebrew. From September, 1947 to June, 1948, Miss Bernard has been heard over WQXR, WCBS, WFMO, WNJ and WOR. Her engagements for next season include a recital in New York in the YWHA series and an appearance as soloist with the New York Little Symphony in a Mozart Festival.

Julia Smith's Works Performed

Julia Smith's Suite of Mexican Dances recently was played by the Hudson Valley Symphony under Frederique Petrides in Dobbs Ferry, N. Y. Miss Smith was soloist in her Piano Concerto in E Minor with the Plainfield (N. J.) Symphony, Louis J. Bostelmann, conductor. Miss Smith's Sonatina in C was broadcast on WNYC's Ninth American Music Festival by Marienka Michna, pianist. Her opera, The Stranger of Manzano, was produced in concert form in Houston for the Texas Federation of Music Clubs by the Music Department of the Beaumont High School, Ruth S. Howell conducting; the work was repeated in Beaumont by the same group. The overture to this opera was also performed by the Houston Symphony under Frederick Fennell, guest conductor, in the first Creative Arts Festival sponsored by the Texas Federation of Music Clubs and the Houston Symphony.

Theodore Presser recently issued Miss Smith's piano piece Barcarolle (In a Swan Boat), for third grade. Arturo Somohano, Puerto Rican composer and publisher, will issue in the fall a set of Variations (concert version) by Miss Smith on his song Dimé.

Madeleine Carabo Pioneers New Music

Madeleine Carabo, violinist, has introduced numerous compositions by American composers in New York recital and elsewhere under such auspices as Vassar, Smith, Princeton, Griffith Music Foundation, Brooklyn Museum, WNYC, League of Composers, Associated Music

MADELEINE CARABO
(Photo by Bruno of Hollywood)

Teachers League, Music Educators of New Jersey and the recent Annual Arts Forum of Woman's College, University of North Carolina. First New York performances by this artist include the Third Sonata for Piano and Violin by Charles Ives and a Sonata by Roy Harris. She has programmed works of Ernest Schelling, Aaron Copland, Walter Piston, Henry Cowell, Frederick Jacobi, Ulysses Kay and others.

PASSED AWAY

EUGENE ALLEN NOBLE, 83, former executive secretary of the Juilliard Musical Foundation, in New York on June 28. Dr. Noble was born in Brooklyn and after studying at the Centenary Collegiate Institute in Hackettstown, N. J., and at Wesleyan and Northwestern Universities was ordained to the Methodist ministry. He began a varied career as pastor of churches in Bridgeport, Conn., and Brooklyn, president of his school in Hackettstown and later of Woman's College of Baltimore and Dickinson College. In 1920 when the Juilliard Musical Foundation was formed to administer the $12,000,000 fund to promote musical education in this country, Mr. Noble became executive secretary of the group. He resigned seventeen years later due to failing health. Surviving him are his widow Therese, a daughter, a son, and four grandchildren.

BERTHA VAN DEN BERG at the home of her son and daughter-in-law in Beverly Hills on June 25. Mrs. Van den Berg played both the celeste and piano under Toscanini for several seasons, was associated with Hammerstein at the Manhattan Opera House, and toured the country as accompanist for several singers. Until last year, she was active in Hollywood at the Ralph Thomas School of Singing.

JULES DAIBER, 63, former concert manager, at Lawrence Hospital in Bronxville, N. Y., on July 6. Mr. Daiber was manager for such artists as Galli-Curci, Walska, Tetrazzini and Clarence Whitehill. He also arranged the first American tours of the Vatican Choir and of Siegfried Wagner, son of Richard, and was at one time American representative of the Bayreuth Festival Association. In 1912 he was assistant to the director of the Metropolitan Opera and later held the same post with the Chicago Opera. Surviving are his wife, his mother and a sister.

JOHN WARREN ERB, professor of music, composer, conductor and director of instrumental music at New York University and director of the music department of Lafayette College, Easton, Pa., in Pittsburgh on July 2. Mr. Erb studied piano with Xavier Scharwenka, theory with Hugo Leichtentritt and conducting with Felix Weingartner and others. At the time of his death he was conductor of the Symphonic Society of NYU and also of the Musical Arts Chorus of New York City. He has conducted choruses at festivals and also had his compositions performed and has conducted choruses at various festivals throughout the country. He was a member of the National Federation of Music Clubs and the Association of American Conductors and Composers.

ROBERT MAAS, 47, Belgian cellist of the Paganini Quartet, of coronary thrombosis during intermission of a concert by the quartet in Oakland, Calif., on July 7. Mr. Maas was cellist of the original Pro Arte Quartet of Brussels for the twenty years of its existence before organizing the Paganini group under the sponsorship of Mrs. William Andrews Clark in San Francisco. Surviving are his wife and two daughters.

GEORGE T. STRONG, 92, American composer, on June 27 in Geneva, Switzerland. Mr. Strong grew up in New York. He went to Europe in 1879 and studied at the Leipzig Conservatory. He often met Franz Liszt at Weimar. When he moved to Weisbaden in 1886 he met and became friends with Edward MacDowell. Mr. Strong spent the year 1891 teaching harmony and counterpoint at the New England Conservatory, then decided to leave the United States because he felt this country neglected its composers. A list of his works includes three symphonies, two tone poems and short works. Toscanini played his Die Nacht with the NBC Symphony and Ernest Ansermet his Paraphrase on a Chorale of Hassler with the same orchestra last Jan. 24. The composer leaves his third wife, Clara Ehrat, and three children by former marriages.

DONALD N. TWEEDY, 58, musician composer and teacher, died of a heart attack, near his home, Danbury, Conn. Mr. Tweedy had taught at Vassar College, Eastman School of Music, Hamilton College, Texas Christian University and was in charge of music at Cleveland Museum of Art. His works had been performed by the Rochester Philharmonic, Harvard Musical Society and League of Composers. His parents and his widow, Elizabeth Tufts Tweedy, and other relatives survive.

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Young Artist Auditions Of NFMC Announced

Announcement of the seventeenth Biennial Young Artists Auditions of the National Federation of Music Clubs, which involves $1,000 prizes in four classifications, piano, violin, voice and organ, is made by Doris Adams Hunn of Des Moines, national chairman of these biennial events.

Preliminary auditions will be held in the various states and in the 14 districts into which the Federation is divided in the spring of 1949, and finals take place at the 25th Biennial Convention in Dallas, Tex., March 27 to April 3 of that year.

Artist advisers who have chosen the repertoire for these Biennial events are Carl Friedberg, piano; Jascha Heifetz, violin; Maria Kurenko, woman's voice; Richard Bonelli, man's voice; and E. Power Biggs, organ. Organ is a new classification this year, having been restored to the auditions after a lapse of many years because the administration of Mrs. Royden J. Keith, the National President elected at Detroit in 1947, is stressing improvement of church music and a spiritual revival through this medium.

The executive committee which assisted Mrs. Hunn in planning the auditions includes Mrs. Arthur Ebbers, Janesville, Wis.; Mrs. John A. Hoffman, Cincinnati Conservatory of Music; Mrs. Sam Thompson, Cheyenne, Wyo., and Paul Schumann Ray of the College of Fine Arts of Coe College, Cedar Rapids, Iowa.

In addition to the $1,000 awards in each classification, auditions carry with them the assurance that at least one winner in the piano, violin or voice classification, possibly two or three, will have an appearance as soloist with orchestra on the network.

The auditions are open to native or naturalized citizens of all countries in the Western Hemisphere who come within the prescribed age limits—piano, violin and organ entrants who have reached their 20th birthday but have not passed their 30th by March 15, 1949, or in the case of veterans, any who passed the age limit of 30 while still in the armed forces may enter.

For voice entrants the age bracket is between 25 and 35 and the date beyond which they must have reached the former age, and not passed the latter, is March 15, 1949. Former national winners in Young Artist Auditions are not eligible. Former state, district or regional winners may compete again.

Entrants may enroll in the state in which they live or the one in which they are currently studying. Bulletins announcing the terms of the auditions may be procured from the National Chairman, Doris Adams Hunn, 701 18th Street, Des Moines, Iowa, or from any of the District or State Chairmen.

Inquiries may also be addressed to the National Federation of Music Clubs Publications Office, 113 E. Green Street, Ithaca, New York.

Bulletins Available

Also currently available through the various state and district chairman and the publications office are the bulletins for the 11th Biennial Student Musicians Contest likewise scheduled for the spring of 1949. There are no national competitions in these events, and awards other than certificates of merit signed by national, state and district officers are determined individually by the states and districts. The classifications are piano, violin, 'cello, organ and voice. Contests are open to native and naturalized citizens between the ages of 16 and 23 who must have reached the former age and not passed the latter by March 15, 1949.

The contests are supervised by the Student Division of which Mrs. Hazel Post Gillette of Fort Worth, Tex, is national adviser. Mrs. Florida Cox of Belton, is national student contest chairman. Artists advisers who prepared the repertoire are: Wendell Keeney, director of music, Furman University, Greenville, South Carolina, piano; Frank Miller, first 'cellist NBC Symphony Orchestra, 'cello; Louis Ferraro, member of music faculty, Louisiana State University, Baton Rouge, violin; Mary McCormic, soprano, Chicago Opera Company, now teaching in the North Texas State College, Denton, Texas, voice; H. Merrill Lewis, Director of Music of the Woman's College, Furman University, Greenville, South Carolina, organ.

Eileen Joyce to Tour America

Eileen Joyce, Australian-born pianist, has returned from England for an extensive concert tour. She is to go to America after conclusion of this engagement.

Pius X School in Summer Session

The thirty-second summer session of the Pius X School of Liturgical Music of Manhattanville College of the Sacred Heart, opened July 1. The summer student body of professional men and women is divided into a man's Schola and one for women, which participate fully in the Liturgical Services each week. As one of the events of the first week, Bishop Thomas J. McDonnell offered a Pontifical Mass, during which the students sang Palestrina's Missa Papae Marcelli. A High Mass is held on each Friday of the summer session and Solemn Vespers, followed by Benediction, on Aug. 6.

Vera Franceschi, young Italian-American pianist, who recently made her Lewisohn Stadium debut playing the MacDowell Concerto under Pierre Monteux, gave a varied program for the School, from Cimarosa through Debussy.

Alice Anderson and her husband, Robert Hufstader, dean of the Juilliard Summer School, were heard in joint recital at Pius X Hall on July 21. Mr. Hufstader, because of his administrative duties at Juilliard, is not teaching at the Pius X summer session this year. Dr. Ruth Hannas has joined the faculty to teach the course in 16th Century Polyphony.

Frieda Klink Passes

Frieda Klink, contralto, died in Indianapolis June 9. Miss Klink, born in Indianapolis studied in New York with Glenn Friermood, Oscar Seagle and in Paris under Jean de Reszke. She sang with the New York Symphony, Goldman Band, and the United States Opera Company. In 1925 she was engaged as leading contralto at the State Opera in Madgenburg, Germany, and sang 61 performances the first year. In this country Miss Klink toured and conducted a voice studio in her home city until her illness six years ago.

"Cavalcade of Jewish Music" Completes 9 Years

Susie Michael and Maurice Friedman, creators of "The Cavalcade of Jewish Music" completed their ninth season with a concert in New York on June 5 under the sponsorship of the Pioneer Women of Palestine. Before leaving for the Pacific Coast for a two month's holiday, they received additions to their repertoire from the new state of Israel,

SUSIE MICHAEL and MAURICE FRIEDMAN (Photo by J. Abresch)

as well as from Jewish composers in the United States. These are being incorporated into next season's programs for their tenth anniversary tour of the United States and Canada. During 1947-48 "The Cavalcade of Jewish Music" was heard from coast to coast, including engagements in New York (three concerts), Philadelphia, Washington, D. C., Baltimore, Omaha, Sioux City, Dayton, Knoxville, Norfolk, Va., Portland, Me., and 60 other cities. In nine years, this copyrighted program has been presented in 389 cities on this continent.

MARGUERITE AVERY, soprano, who has concertized throughout the south and west and made her Town Hall debut in June, is a former member of the Hall Johnson Choir. Mr. Johnson has dedicated his City Called Heaven to her.

Yeend for Berkshire Festival

Frances Yeend, American soprano, will be heard for the fourth time in three successive years at the Berkshire Music Festival on August 14. She will sing the Brahms Requiem with the Berkshire Festival Chorus and Boston Symphony Orchestra, both under the direction of Robert Shaw.

Casadesus Honored by Queen of Netherlands

The Queen of the Netherlands has appointed Robert Casadesus Commander of the Order of Orange Nassau. This high honor was given the French pianist after a recent concert in Amsterdam celebrating the Fiftieth Anniversary of the Concertgebouw Orchestra. It was awarded in recognition of the many years that his art had helped in the development of musical life in the Netherlands.

Scholarship for Contraltos Offered

ITHACA, N. Y.—A $200 grant for vocal study will be awarded only to a promising contralto at Cornell University under a scholarship provided by Margaret Goodfellow, a Cornell graduate of the class of 1920.

Miss Goodfellow established the scholarship in memory of her mother, the late Mrs. Martha Jane Dale Goodfellow of Indiana, Pa., "who was born highly talented musically and with training would have been a great contralto or pianist."

The award, to be known as the Martha Jane Dale Goodfellow Scholarship in Music, will be granted upon recommendation of the Cornell Department of Music to a woman student giving promise of developing a cultivated contralto voice.

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NEW PUBLICATIONS

News about several musical competitions have recently been made available. With the notice that the Dallas Symphony's $1,000 commission for 1948-1949 has gone to William Schuman, Dallas also announces a Harold J. Abrams Memorial Award. This competition will be open to native Texan composers, including those who reside elsewhere, and those who have been Texas residents since Nov. 1, 1947. The deadline for submitting entries for the $250 award is Nov. 1 of this year. Submitted compositions may be from 10 to 40 minutes in length, and may be in any form that does not require soloist or chorus. The prize-winning Schuman work, by the way, will have its premiere, conducted by Antal Dorati, in the early spring.

Not to be outdone by its south-eastern neighbor, Arizona is also sponsoring a competition open only to native composers of that state. The Musicians Club of Phoenix and the Phoenix Symphony Association are backing the contest, which closes on Oct. 14. Here again the submitted work must be for full symphony orchestra (without soloist or chorus) and must not be over 20 minutes long. Further information can be obtained from the Phoenix Symphony Association, Hotel Adams, Phoenix, Arizona.

And, finally, Rhode Island comes along with its Abraham Axelrod Music Publication Award, to be given each year for the most outstanding musical composition entered by a Rhode Islander. October 1 is the deadline, and entry blanks may be obtained from the Providence Chamber Music Society, P.O. Box 895, Providence, R. I. The prize consists in publication of the composition under the usual royalty contract.

The Composers Press, Inc., have announced the winners of their sixth annual Publication Award Contest. These include William Presser, director of music at State Teachers College, Florence, Alabama, for his Passacaglia; John Bradley, of Brooklyn, N. Y., for his The Ninety-First Psalm, an anthem for mixed chorus; and Henry Holden Huss, of New York City, for his song, Shed No Tear. The $100 cash prize was awarded to Mr. Bradley for his anthem. . . . Associated Music Publishers have completed contracts for the performing rights and publication of Wallingford Riegger's Third Symphony. This is the work that received the 1947-1948 Music Critics Circle Award. It was commissioned by the Alice M. Ditson Fund and had its premiere on May 16 of this year. . . . As a tie-in with the Bing Crosby film, The Emperor Waltz, the Edward B. Marks Music Corporation has just released a new vocal version of the popular waltz, featuring the original German lyrics and an English adaptation by Olga Paul.

For Violin (or Viola, or Cello) and Piano

SHEEP MAY SAFELY GRAZE, by J. S. Bach; arr. by Watson Forbes. Oxford University Press, Carl Fischer, Inc., N. Y. $1.25.

One of the most beloved of all Bach's melodies, Sheep May Safely Graze is here presented in an edition that includes the short recitative which precedes the aria. This is a sober transcription which faithfully follows the original, and the melodic line is gratefully arranged for the violin or other two optional instruments.

Book Reviews

A COMPANION TO MOZART'S PIANO CONCERTOS, by Arthur Hutchings. Oxford University Press. $5.50.

There are several things in Mr. Hutchings' book that will make the careful reader think carefully. It is his belief, after a study of the twenty-odd clavier concertos Mozart has left us, that theorists are wrong when they speak of Mozart's concertos in relation to symphonic form. Mozart, and Mozart alone, he says, "perceived the principles by which the slender entertainment of Schobert, Christian Bach, Vanhall, and Wagenseil, could be transformed into an art form which should in no way develop along the same lines as symphony and sonata. Later were to come many beautiful works called concertos, but all except those of Brahms are far more simple in structure. . . ." Which is something of a departure from regularly accepted criticism, although theorists always have pointed out the cavalier way Mozart treated concerto form.

The author is a man of firm opinions, and frequently his writing approaches dogmatism. He has done a service, however, in clarifying first-movement form in Mozart's clavier concertos; and nobody will dispute the ardor he feels for the music. He deals thoroughly with the structural elements of the music, and in passing has some remarks to make about performance. As a sample of the author's literary style, the following (about the slow movement of the B flat Concerto, K. 450) is typical: "Performed in a sloppy way it seems just what Hollywood seeks to help the jilted bride bedew the Madonna's feet with glycerine."

MONSIEUR CROCHE, The Dilettante Hater, by Claude Debussy. Lear Publishers, N. Y. $2.75.

As has been sagely observed many times before, and will be again, it is always interesting to read what an important composer has to say about his fellows. Debussy, on and off after 1901, wrote feuillitons and criticisms. These first appeared in English translation in 1928, and this volume is a re-issue of that edition. The translator's name is not given, but the original preface by Lawrence Gilman has been retained.

The name of the book is derived from a character invented by Debussy to express one side of his nature, much as Schumann invented Florestan, or Huneker the Old Fogy. Monsieur Croche, however, does not appear at all after the first two essays; he was dropped quite quickly by Debussy. These essays are part critical, part esthetic. They range from such things as virtuoso conductors to Moussorgsky and an open letter to Gluck. Saint-Saëns, Dukas, Massenet, Rameau, Beethoven, Grieg, the Opèra, Wagner, Strauss (Richard), Franck, D'Indy and Berlioz are among the subjects treated. None of the essays is especially long—most cover about four small pages—but they make delightful reading in their direct, logical style. And even when the writing is forced, as sometimes happens, the ideas are those of a thorough and sensitive musician, a complete anti-Wagnerite and one who fought instinctively against the overloaded, Teutonic aspects of late-Romantic writing.

Folk Opera

DOWN IN THE VALLEY, by Kurt Weill. G. Schirmer, Inc., N. Y. Vocal score, $3.

Only parts of this score by Kurt Weill, to a libertto by Arnold Sundgaard, are based on American folksongs, the introduction is careful to say. In one act, the work calls for tenor or high baritone, soprano, bass, two additional baritones and seven speaking roles in addition to the chorus. The orchestration calls for 2 flutes, oboe, 2 clarinets, 2 saxophones, bassoon, 2 trumpets and trombones, guitar, piano, percussion, violins (no violas), cellos and bass. The second flute, oboe, bassoon and horns can be omitted. This work was primarily written for non-professional groups, and the production can be as simple or elaborate as desired. The authors have attempted a bit of Americana, using a story of the Old West. All tastes should be pleased—there is a jail break, a church scene, a love scene, a fight, a killing, and scenes in jail. Down in the Valley, besides being the name of the opera, is the name of the first chorus, and the melody serves more or less, as the leit motif. Weill's treatment is the slick and skillful product one could have expected from a composer of his theatrical background. At times the treatment is over-emotional—pure Hollywood, in fact—but on the whole the music is melodic enough to achieve its desired results.

For Piano Solo

THE LAKE IN THE MOUNTAINS, by R. Vaughan Williams. Oxford University Press. Carl Fischer, Inc., N. Y. $1.

A quiet piece in the neo-impressionistic manner, The Lake in the Mountains must be played with a singing tone and a knowledge of pedal effects. This work also could be an excellent study in two-against-three groupings, as well as an exercise in slow, legato double notes (long phrases of parallel fifths, in this instance).

SONATA No. 3, (Op. 46) by Dmitri Kabalevsky. Leeds Music Corp., N. Y. $2.

Another tribute to the force that Prokofieff exerts over his colleagues in Russia, this Kabalevsky Sonata is a trim little piece that has its share of Prokofieff's formulae. The melodic line pursues a quirky path, with unexpected leaps and harmonies; the writing is ultra-pianistic throughout — quite difficult but it lies well in the hand, and a pianist can make a big splash with music like this.

For Two Pianos

CARNIVAL SUITE, by Alexandre Tansman. Leeds Music Corp., N. Y. $3.

Three movements — Mardi Gras, Streets, Cakewalk—make up this Carnival Suite, which was written for a film by Julien Duvivier named Flesh and Fantasy. The dramatic episode of the film occurs in New Orleans during the Carnival celebration, and therefore Tansman has made full use of Latin-American coloring. The music is rhythmically alive, is not a slavish follower of exoticism as such, and possesses some interesting melodic material. The writing is difficult in some places, but for the most part it lies well in hand.

For Symphony Orchestra

SHORT SYMPHONY (No. 4), by Henry Cowell. Associated Music Publishers, Inc., N. Y. $2.50.

Lasting nineteen minutes (according to score), the Short Symphony is scored for fairly large orchestra including 3 each of flutes, oboes, clarinets and bassoons, English horn, bass clarinet, 4 horns, 3 trumpets, 2 trombones, bass trombone, tuba, harp, strings and full percussion battery. An American flavor predominates, use being made of jigs, fuguing tunes a la Billings and square dances. The treatment, though, is individual and the scoring is sonorous. Despite the occasional insertion of dissonantal harmonies, the music is brisk, neo-romantic, and pleasant to hear.

For Viola and Piano

POEM, by Elinor Remick Warren. Carl Fischer, Inc., N. Y. 60c.

The tempo here is marked "very slow," and the piece has the quality of a threnody. A long soaring viola melody is written above a widely arpeggiated accompaniment. For the most part, the key hovers between C sharp minor and E major, though the tonality itself is kept vague.

WESTERN SUITE, by Elie Siegmeister. Associated Music Publishers, Inc., N. Y. Miniature score, $2.50.

Here is a symphonic work lasting about twenty minutes and scored for full orchestra. The percussion instrumentation boasts of such implements as cowbell, ratchet, temple blocks, in addition to timpani, bass drum, snare drum, cymbals, tambourine, triangle, wood block, bells and xylophone. There are five movements — Prairie Morning, Round-Up, Night-Herding, Buckaroo, and Riding Home—and the work as a whole is what the title suggests; a compilation of favorite Western tunes colorfully orchestrated. The world premiere of Western Suite was given on November 25, 1945, under Toscanini's baton.

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LIST OF AMERICAN PIANO MUSIC

by Teacher-Members of National Guild of Piano Teachers, compiled through the office of Grace White, National Representative of the Guild.

Would you like a list of pieces by American composers that have already been used in auditions and found practical—i.e. pleasing to students, of reasonable length and difficulty, useful in teaching and in public performance? A questionnaire was sent to a few experienced teachers in each state. Some did not reply, not all replied fully (many omitted publisher's names). In the list, compiled from the questionnaires, the Elementary grade is ENTIRELY OMITTED, since there are abundant channels for finding new beginners' pieces; but from Intermediate through Collegiate (about 3rd through 10th) grades there is an expressed need. Comprising as it does one choice in each grade from each teacher, the list should prove helpful to piano teachers everywhere. Not all the composers are living, and it is impossible to ascertain if each voted in the U.S., but the great majority of these numbers are by well-known living, "grass-roots" Americans. Where duplications occur, a number is listed once.

Key to Abbreviations for Publishers:

Associated Composers ..... Asso. C.	Ditson ..... Dit.	Presser ..... Pres.
Axelrod ..... Ax.	Elkan-Vogel ..... E.-V.	G. Schirmer ..... G. Sch.
Birchard ..... Bir.	Carl Fischer ..... C. F.	Schmidt ..... Schm.
Boston Music ..... Bos.	J. Fischer ..... J. F.	Schroeder & Gunther ..... S. & G.
Boosey & Hawkes ..... B. & H.	Harms ..... Har.	Shattinger ..... Sha.
Composers Press ..... Comp.	Marks ..... Mar.	Summy ..... Sum.
Conservatory Publ. ..... Cons.	Music Press ..... Mus. P.	Willis ..... Wil.
		Wood ..... Wd.

Ellinor H. Carter, Portland, Maine:

Intermediate	Impromptu in D flat	Lily Strickland	Pres.
Preparatory	Giant in the Mountains	Gebhard	Ax.
	Manitas	Repper	Bir.
Collegiate	Dragonflies	Grant-Schaefer	

Mary G. Reed, Canton, Mass.:

Intermediate	Second Tarantelle	Frank Lynes	
Preparatory	Cossack Dance	Repper	Bir.
Collegiate	Gavotte in E Major	Gebhard	G. Sch.

Gertrude Brodeur Splane, Worcester, Mass.:

Intermediate	Toccata Mignonne	Gebhard	
Preparatory	Hungarian	MacDowell	Schm.
Collegiate	The Sea	Braine	

Gladys Hutchinson, Wellesley Hills, Mass.:

Intermediate	Brass Buttons	Repper	Bir.
Preparatory	Dancer in the Patio	Repper	Bir.
Collegiate	Tyrolese Wedding Dance	Repper	Bir.

Edith Gyllenberg Waxberg, Providence, R. I.:

Intermediate	Alla Tarantella from 12 Etudes	MacDowell	Schm.
Preparatory	Clog Dance	Howard Hanson	Asso. C.
Collegiate	A Fragment	Walter Kramer	J. F.

Laurence Honan, Danbury, Conn.:

Intermediate	Deep River, transcribed by Maier		Sum.
Preparatory	Prelude in D	H. H. Huss	G. Sch.
Collegiate	Sonata No. 4	Harold Morris	Comp.

Sister M. St. Clare, Pittsburgh, Pa.:

Intermediate	Mountain Sunrise	Bernice Frost	Bos.
Preparatory	Shepherd's Call	Frost	Bos.
Collegiate	Valcik	Mokreijs	J. F.

Clara Ceo. Wheeling, W. Va.:

Intermediate	Elfin Revelry	Denee	Bos.
Collegiate	Fountains of Acqua Paola	Griffes	G. Sch.

Winifred Buck, East Orange, N. J.:

Intermediate	Habanera	Mokreijs	Sum.
Preparatory	Spring Song	Mirovitch	G. Sch.
Collegiate	Doll's Ballet	Harold Morris	Pres.

Sade C. Styron, Washington, D. C.:

Intermediate	Sunlight Through the Trees	Gebhard	Bos.
Preparatory	Fireflies	H. H. A. Beach	Schm.
Collegiate	Etude	Von Doenhoff	G. Sch.

Elizabeth R. Davis, Baltimore, Md.:

Intermediate	Whistling Tune	Allen Kincaid	Sum.
Preparatory	A Celtic Legend	Carl Parrish	J. F.
Collegiate	Poeme	Otto Ortmann	C. F.

May Etts, Brooklyn, N. Y.:

Collegiate	Fragments	Lewis Lane	Comp.

Helena Zurstadt, Baltimore, Md.:

Intermediate	Cave of the Pirates	Frost	Bos.
Preparatory	Enchantment	Howard Hanson	
Collegiate	Lake at Evening	Griffes	

Bessie Stuart Bannigan, Utica, N. Y.:

Intermediate	April Yellow	Repper	Bir.
Preparatory	Preludes	Gershwin	Har.
Collegiate	Rush Hour in Hong Kong	Chasins	J. F.

Merle Holloway, Tampa, Fla.:

Intermediate	Improvisation and Melody	Arthur Brown	Pres.
Collegiate	The White Peacock	Griffes	G. Sch.

John D. Jones, Knoxville, Tenn.:

Intermediate	Impromptu	John Thompson	Wil.

Elisabeth Jerrell Fossey, Jackson, Tenn.:

Intermediate	Peter Pan Suite	Louise Robyn	Sum.
Preparatory	Polonaise Americaine	Carpenter	G. Sch.
Collegiate	The Cat and The Mouse	Copeland	E.-V.

E. T. Stallings, Wilson, N. C.:

Intermediate	Poeme	Gardner Read	G. Sch.

L. V. Wann, Detroit, Mich.:

Intermediate	Maine Holiday	Jacques Wolfe	G. Sch.
Collegiate	New York Days and Nights	Whithorne	C. F.

Alice M. Thayer, Flint, Mich.:

Intermediate	Juggler of Normandy	Lehman	Pres.
Preparatory	Revel of the Wood-Nymphs	Barbour	Schm.
Collegiate	Impromptu Toccata	Denee	Schm.

Beulah Robosson, Detroit, Mich.:

Intermediate	Chimes in the Mist	Frost	Bos.
Collegiate	In a Bayou Garden	Dett	Sum.

Franklyn Carnahan, Cleveland, Ohio:

Preparatory	Preludes	Paul Bowles	Mus. P.

Dorothy Noble Lord, St. Louis, Mo.:

Intermediate	Major-Minor	White	Sha.
Collegiate	Scherzando	Beecher	Sum.

Alice Hackett, Ft. Dodge, Ia.:

Intermediate	Once Upon a Time	Jacobi	C. F.
Preparatory	Minuetto Scherzoso	Liebling	Pres.
Collegiate	Pell Street	Whithorne	C. F.

Mildred Carlson, Racine, Wisc.:

Intermediate	Whitecaps	John Carre	J. F.
Preparatory	Passing Clouds	Carre	Sum.
Collegiate	Sonata Transa	Carre	Cons.

Alice Davis Berryman, Omaha, Nebr.:

Intermediate	Imps Dance	Gans	Pres.
Preparatory	Flight	Carre	G. Sch.
Collegiate	Scherzine	Gans	Comp.

Sisters of Saint Francis, Rochester, Minn.:

Intermediate	Lombardy Poplars	Adler	Sum.
Preparatory	Tango	Dent Mowrey	G. Sch.
Collegiate	Harmonica Player	Guion	G. Sch.

Ethel J. Booth, Sioux City, Iowa:

Intermediate	March of the Smugglers	Deems Taylor	C. F.
Preparatory	Malagueña	Lecuona	Mar.

Nelle O. Taylor, Wichita, Kansas:

Intermediate	To the Eternal Hills	Kincaid	Sum.
Preparatory	Scherzo Caprice	Thompson	S. & G.
Collegiate	Etude Fantastic	Carre	J. F.

Frederic Libke, Oklahoma City, Okla.:

Intermediate	Variations on Three Blind Mice	Thompson	Wil.
Collegiate	Scherzo E flat Minor	Griffith	G. Sch.

Florence Bente, San Antonio, Texas:

Intermediate	Coasting	Burleigh	Pres.
Preparatory	The Harper Minstrel Sings	Cowell	C. F.
Collegiate	Tommelise	Reistrup	Comp.

P. C. McCullen, Dallas, Texas:

Collegiate	The Village Dance	Mourey	Wd.

Jessie Deane Trulove, Wichita Falls, Tex.:

Intermediate	Buzzing Bee	Nevin	S. & G.
Preparatory	Tango Americaine	Carpenter	G. Sch.
Collegiate	Place Pigalle	Crist	G. Sch.

Mae Cecilia Woods, Oakland, Cal.:

Intermediate	Dance of the Winds	Jackson	Pres.
Preparatory	Pasquinade Caprice	Gottschalk	Pres.

Katharine Townsend, Cheyenne, Wyo.:

Intermediate	Piccola Tarantella	Bentley	Sum.
Collegiate	Sonata Tragica	MacDowell	Schm.

M. G. Milligan, Sterling, Colo.:

Intermediate	Song of the Sea	Grunn	S. & G.
Preparatory	Theme and Three Moods	Klemm	Pres.
Collegiate	Billy the Kid	Copland	B. & H.

Marguerite D. Harman, Cedar Falls, Wash.:

Intermediate	Rushing River	Adler	Sum.
Preparatory	The Blind Gild	Hildreth	G. Sch.
Collegiate	Winged Winds	Burleigh	Dit.

Ella Connell Jesse, Portland, Oregon:

Intermediate	Roaming Bumble Bee	Williams	S. & G.
Preparatory	Traffic Dance	Stoltze	Comp.

Books

OUR MUSICAL HERITAGE; a Short History of World Music, by Curt Sachs. Prentice-Hall, Inc., N. Y. $5.

Curt Sachs, authority on musical instruments, professor at New York University and musical consultant to the New York Public Library, headed the Paris Musée d'Ethnologie for four years, during which time he compiled a notable collection of recordings called Anthologie Sonore, illustrating musical history. The present volume is "coordinated" with that set by means of symbols at the end of each chapter, indicating illustrative discs.

Our Musical Heritage is an extremely condensed history of tonal art, but it is distinguished by the space it allots to earlier composers, who used to be much skimped in a sort of introduction to the "grand era" opening with Bach. Dr. Sachs gives short chapters to The Primitives, The Orient, Greece and Rome, The Early Middle Ages (to A. D. 1000), The Romanesque Period (1000 to 1150), Early and Central Gothic Periods (1150-1300), Late Gothic Period (1300-1400). He then divides his chapters into various "Ages of . . .", such as Dufay (1430-1460), etc. Though the general treatment is rather skeletonal, and the present generation comes off with bare highlighting, the book provides a much more justly proportioned outline of music history than that usually offered in schools. It is valuable, too, for its authoritative brief descriptions of medieval modes (with musical examples), Greek musical systems (with graphs), early notation, and rare or obsolete instruments.

A THING OR TWO ABOUT MUSIC, by Nicolas Slonimsky. Illustrated by Maggi Fiedler. Allen, Towne and Heath, Inc., N. Y. $3.

Slonimsky describes this as "a browsing book intended for non-consecutive reading." It is, as the jacket says, a collection of oddities, absurdities, paradoxes and hitherto unpublished anecdotes about music and musicians: "Hitherto unpublished" is not altogether accurate; some of the stories have appeared in many other sources. Others are apocryphal; the one about Liszt on page 139 has been told about several composers. Otherwise the book is pleasant to leaf through, and some of the items have a wild out-of-the-way quality that should lend spice to dinner conversations and intermission gossip.

LOOKING AHEAD

For the first time, the 1949 Guild Yearbook (listing all prominent piano teachers and 25,000 members of Nat'l Fraternity of Student Musicians) will be available to business firms and music lovers

—— at $10 a copy, by advance subscription only ——

To Guild Members and their pupils at actual cost ($3).

For the first time since the war, a few additional pages will be available for announcements. Throughout the war years it was necessary to refuse new advertisers. Now is the time to apply for space for 1949.

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BERNICE FROST SAYS . . .

MOST IMPORTANT FACTOR—LISTENING

On being asked, "Just what is the most important factor in piano study," one immediately realizes that there are several important factors, all of equal importance. And yet the one factor standing out clearly—alone and above all—is LISTENING.

To be able from the first lesson to hear oneself—always to listen to one's own playing is certainly the foremost factor in all music study at all times.

This in turn requires THINKING. This factor must be placed along with listening, thus making not one but two points that can easily be called absolutely necessary to the study of piano and the study of all music.

Music educators have always known that the pupil must first be taught to hear and it was this crying need among piano educators that brought about the use of beginning material placed in a higher key than C. The value of middle C as an approach was found to have no educational value in modern procedures and was harming—not helping—the training of the ear because of the low range and unmusical and limited melody lines. Through the singing and humming of melodies at the very first lessons the habit of listening is established and becomes the foundation of the pupil's playing, regardless of how advanced his study becomes.

Day to Day Routine

When one gets into the teaching of the day to day routine, the full force of the great need of self-control—or discipline—is most apparent. It can easily be as important a factor as listening and thinking.

From the beginning the pupil must be able to control his playing, to play slowly, accurately, with respect for what is on the printed page. Not because the teacher says it must be played correctly, but because the composer has so written it.

This brings to mind again the importance of using only the best music—how tragic to train the pupil to respect an unmusical page.

We have then not one important factor but three of equal value: teach the pupil to HEAR, THINK and CONTROL. All pupils must have command of these three points. If trained with these from the beginning it will be easy. If not, it will require more effort. But, regardless, they must be a part of every pupil's equipment if there is to be a musically successful result.

•

Left Before Right Hand

It is often one finds a young or an adult pupil playing the left hand before the right hand, but it was a new experience for me to hear an artist-pupil playing in this manner in every number on his recital. This young man has just come to me for lessons and said he played his left hand slightly before his right hand because he had been carefully taught to do so. Can this possibly be so and what is the best and quickest way for me to have him overcome this?

K. W., PENN.

It seems impossible that any teacher would be actually furthering such incorrect habits. As you know, there are some well-known artists who play the left hand slightly before the right hand for special effects they seem to wish—just what they are striving for has never been too clear. You will have to work slowly with this pupil, giving him much chord work, playing right hand before left, and then very accurately exactly together. You have one consolation. This pupil Knows *he is playing one hand before the other—which is something to begin with.*

American Composers

Will you give a list of solos built on American Dance rhythms composed by Americans? Something on the style of the Juba Dance by Dett, but somewhat more difficult?

P. G., N. Y.

The following will probably meet your needs: Harmonica Player of New Orleans (Millet); Broncho Bustin' (Stevenson); Barn Dance (Lane); Crap Shooter (Lane); Clog Dance (Hanson); American Cake Walk (Allen); Jig in C (Guion); and Mountain Tune (Keeney).

Mendelssohn

Can you suggest a good book for reading about the life of Mendelssohn?

H. C., CONN.

A fairly new publication on the life of Mendelssohn entitled Song Without Words, by John Erskine, will be found both instructive and interesting.

Slower Progress

So many of my younger pupils slow up in their progress when they reach the second grade work. They progress rather fast for the first year and then seem to struggle for even mediocre results in the first two or three months in their second grade materials. Have you some helpful suggestions?

A. K. L., N. H.

Most pupils, with the modern teaching procedures, find the beginning work rather easy, but even if given all the ear training, harmony, transposition and other work necessary for a thorough foundation, including a sound technical development, are not ready for grade two until the third year of study. The pupil must be aware that good piano playing means more than correct notes, fingering and rhythm.

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MUSIC FOR THE TEACHER

Reviewed by HENRY HARRIS

For Violin

STRINGS FROM THE START, by Edwin Jones, 75c. This is Part II of two volumes which comprise a gradual course for the four bowed string instruments. Each instrument may be taught individually or in class and the pieces are so arranged that they can be played in any combination with piano accompaniment. From the very start to rather advanced work, in first and third positions. TUNE TOWN, by Markwood Holmes, 60c. (Piano accompaniment book, $1.50.) A collection of 42 melodious pieces for the beginner, intended to supplement the student's early violin exercises. Carl Fischer, Inc., N. Y.

BUILDING UP THE TECHNIQUE, by Leona Flood, $1. Twelve pages of studies based on the principles of Dr. D. C. Dounis, providing exercises for the problems faced by the young violin student. A good preparation for more advanced work. Mills Music, Inc., N. Y.

FOR CHILDREN, by Bartok-Zathureczky. Ten pieces for violin and piano by two famous Hungarian musicians, with the genuine flavor of that country. There are characteristic rhythms and harmonies, and sensitive changes of dynamics. Zathureczky is a well-known violinist and leader in music education in Hungary. Published by Rozsavolgyi & Co., Budapest.

CONTRITION, by Gaylord Yost, 60c. A concert piece which displays this composer's emotional depth and technical facility. Aided by interesting harmonies and a freedom of rhythm, it rises to an impressive climax. AUBADE, by Norman Granville, 50c. An attractive melody, presented in a simple but singing style. Not difficult. Volkwein Bros., Inc., Pittsburgh.

For Voice

SEMINOLE LULLABY, by Olive Dungan, 50c. This is an imaginative slumber song, its plaintive melody in minor mode creating an effective illusion. Words by Vivian Laramore. Medium voice. O TAKE ME BACK, by Lily Strickland, 50c. This prolific song writer has produced another easily sung and smoothly flowing melody. The words by Harry Russell Wilkins describe the beauty of South Carolina. Medium voice. The John Church Company, Philadelphia.

IN A FRIENDLY SORT O'WAY, by Elfrida Peterson Black, 50c. A lilting gay melody, which can be sung with captivating wit and good humor. Words by Grace Bush, and in medium voice. DREAMS OF YESTERDAY, words and music by Edna Earle Dunlap, 50c. A reminiscent revery of childhood days. Oliver Ditson Company, Philadelphia.

THE JOY THAT YOU BRING, by John Tasker Howard, 50c. A brilliant number for both the soloist and accompanist. The enthusiastic drive of the music and words make it an excellent closing selection. Words by Lorraine Noel Finley. High voice. MY LOVELY ONE, words and music by Robert MacGimsey, 50c. A song composed with much originality, which would add effective contrast to any group and give the singer opportunity to display the warmth and color of his voice. Medium voice. LISTEN! DO YOU HEAR? by Jacques Wolfe, 60c. To be sung with abandon, this song has a forceful effect throughout and is a splendid vehicle for a voice with rich resonance. Words by Eric von der Goltz, and in medium voice. Carl Fischer, Inc., N. Y.

EVENING PRAYER, by Engelbert Humperdinck, 40c. The beautiful and tender melody from the opera "Hansel and Gretel." Original German words by A. Wette are provided, translated by C. Bache. E. B. Marks Corp., N. Y.

YEARNING, words and music by Joseph M. Hopkins, 60. A song with some feeling and sentiment. LET ME REMEMBER MUSIC, by Francis H. McKay, 50c. This is a delightful musical thought, finished almost too quickly. Its natural rubato makes it seem to be a happy improvisation. Low voice. Theodore Presser Co., Philadelphia.

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Reviewed by T. ROBIN MacLACHLAN

Books

METRONOME TECHNIQUES, by Frederick Franz, $1.00. The author has assembled all necessary information regarding the use of the metronome, giving credit to many authoritative sources. All musicians will be interested in reading of the use of the metronome by conductors of orchestras, in rehearsal and for purposes of comparison. The use of the metronome for teaching the memorizing of tempos, the reading of complicated rhythms and the acquiring of skill through slow practice will be of interest to many teachers, even those who do not believe in using the metronome in piano study. The young artist on reading this book wil again be impressed by the fact that in practice or performance nothing is left to chance, least of all—— tempo! The Yale University Press.

KEYBOARD HARMONY FOR BEGINNERS, by J. Barham Johnson, $2.50. In this book many similar exercises, graded in difficulty, provide plenty of material for easy and gradual progress. The keys treated are C, G, D, F, Bb and their relative minor keys. The procedure parallels that of most courses in written harmony. The greater part of the book is devoted to root positions and inversions of the trials, leaving two chapters for dominant sevenths and melodic decoration. For students old enough to use a text the work covered will promote intelligent reading and memorizing in early piano study. Oxford University Press.

Piano Books

GET ACQUAINTED with the less familiar keys and transpose with ease, by Alexander Maloof, 85c. This book was written for the many students who have difficulty playing in keys with many sharps or flats. The first piece in the book is written in the key of Cb major. Mentally changing key signatures, it is to be played first in C major, then flatting or sharping each note, in c b and C major.The composer has written 15 original and attractive pieces which lend themselves to easy transposition. The book may be introduced as the need arises, or in the third grade, to assure a real knowledge of keys as scales are studied. Schroeder and Gunther, Inc.

TEACHING PIANO TO YOUR CHILD, by Julian Freedman, $2.00. The seven colors of the rainbow are used to identify the seven tones of the major scale, in this new book for beginners. Colored dots on a key board, colored notes on the staff and fascinating illustrations are contributed by the artist, Andre Dugo. This is a pre-school book which may be used as one of the many books required for such instruction. The author has tested the book in actual teaching and the results of his experience are apparent, perhaps above all in the setting up of the book for slow progress. At no time are the services of a teacher more necessary than in pre-school instruction, and it is to be hoped that most parents will not take the title seriously. Lothrop, Lee & Shepard Co., Inc.

CLASSICS IN KEY-KOLOR, compiled and arranged by Mary Bacon Mason, $1.00. The author and editor employs a new system of writing music, in which the color of the piano key determines the color of the note head. The pieces are well chosen and the arrangements excellently done. They range from third to fifth grade in difficulty. Many pieces in the harder keys may have been chosen to prove that the new system will simplify reading in these keys. Oliver Ditson Company.

For Piano Solo

Three new teaching pieces by Bernice Frost, each three pages in length, each 35c. A GAY PROMENADE, suggesting a walk in the park, with the little running and skipping steps of happy children. The piece will fit neatly into third grade work for the child whose hand reaches the octave. MARCH OF THE WILD GEESE is easier than the first number. It is a study in phrasing ending with an effective glissando. THE BELL AT THE FOUNTAIN. The sound of a bell is heard in the second theme and in the coda. This is a legato study in the key of A minor in which much depends on the use of the damper pedal. The three pieces are well contrasted in key, technic and music content. The Boston Music Company.

SARCASMS, by Edward Diemente, 50c. The first of the two short pieces advances through a medium of unrelieved dissonance to an abrupt and surprising conclusion. The second, beginning in the same style, is relieved by an *adagio* passage in which "barbed shafts" are dulled and the contrast is doubly effective. Both pieces are interesting and original, but will be acceptable only to students who play the advanced modern music. The music does not have the finished appearance of standard printing but it is quite legible. Press of the Julius Hartt Musical Foundation.

AT THE CINCINNATI CONSERVATORY OF MUSIC

summer students witness a ceremony on July 8 when Dr. Luther A. Richman, l., dean and director, and Peter M. Kohn, business manager, replaced a box discovered in the cornerstone during repairs. The box contained documents and newspapers from 1901 when the cornerstone was laid, including Conservatory programs of 1870, 1886, 1888, 1896 and 1901; photographs and calling cards of the Misses Bertha and Clara Bauer, founders; a Bible; a Lutheran Missionary Journal; seal of the Conservatory; program of the original cornerstone laying ceremonies; 1901 stamps and coins; a German pfennig and Cincinnati daily papers. A 1948 catalogue was added and copies of current newspapers.

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Vision and Supervision in Piano Teaching

By CARL M. ROEDER*

No higher tribute can be paid to the teacher than: "He hath opened mine eyes." The teacher's job is to turn on the light. That process entails another on the part of the pupil,—a supremely important one, namely, that of sight and insight.

To the teacher of piano the training of eyes, ears and hands all relate to the evolution of inner vision, and his constant thought with respect to the pupil should be directed to:

How well do you see with your eyes?—Vision and accuracy.
How well do you see with your mind?—Perception—understanding.
How well do you see with your heart?—Feeling, emotional reaction, poetic and dramatic projection.

Real teaching is not filling a well from the outside; it is the opening of a spring—an arousement. Kahlil Gibran in The Prophet says: "The teacher if he is indeed wise does not bid you enter the house of his wisdom, but rather leads you to the threshold of your own mind." Most revealingly this principle is exemplified by the little girl when asked how she made such pretty pictures. "I just think," said she, "then draw a line around it."

Project Method

This is one of the two important pedagogic procedures which should be understood by everyone who wishes to be in line with the best thought of the day: the so-called Project Method. The other is, never to do for the student what he can do for himself. "How did you learn to skate so well?" the young expert was asked. "By getting up every time I fell down," he explained. Wise parents understand this essential principle of self-reliance. The Greek mother did not coddle her son. She said: "If your sword is short, add a step to it!" Weaklings were not cultivated in those days. Every experienced teacher will appreciate Rudolph Ganz's observation: "Over the grave of many a musical failure might be inscribed the words: "She had a mother!" Too frequently parental training becomes part of the teacher's responsibility, and a heavy load may be lifted when home influence becomes cooperative in fortifying the student's will to achieve.

Step-wise Process

All growth in musical development is the result of the step-wise process of establishing and co-ordinating a number of basic factors: Notation, Technique, Rhythm, Tone-quality, Harmony, Form, Phrasing, Pedaling, Style and Interpretation.

It is a surprise to most people when they learn that an architect's first consideration is the kind of a roof he must plan for his edifice. But the reason becomes clear when they realize that the main idea of a building is to get a roof over our heads! When that is decided upon, then the foundation and all the other details can readily be worked out.

Musical Foundation

In laying the student's musical foundation, all the above component items must be brought into the procedure by simple and orderly progression.

The preparation for such an undertaking is no small matter. So much is involved that the approach must take into full account the fact that every complex thing is but the interweaving of single strands. Therefore, each item should be reduced to its primary elements, and then combined, by easy degrees, until thorough understanding and skill are attained. This is the teacher's task. He should ever bear in mind the dictum of that inspired creative artist and profound sage, Michel Angelo: "The best assurance of a perfect finish is a *perfect start!*"

Olga Samaroff has declared that, "next to inspiration, the rarest thing in a student's approach to music is true accuracy." The purposeful teacher, though a practical disciplinarian, should be an idealist at heart. He must never forget that as flavor is the soul of food, so the essence of music actually weaves and flows in between the notes. It is, at its best, a spiritual experience. In my early student days, my first music master, pointing to the keyboard, set me up for all my career by proclaiming: *"Sacred to perfection."* That pronouncement opened my eyes for all time; for—

A task without a vision makes a drudge,
A vision without a task—a dreamer,
A task with vision—a *Master-Teacher.*

• • •

The Slur—Its Relation to Phrasing, Rhythm and Design

It is generally agreed that Art is a number of little things acutely realized, and that in music one of its most important items is phrasing.

A phrase is indicated by a curved line over a group of notes. In some of the older editions, it was used to signify legato, but nowadays we are more particular and employ it to group together a series of related notes, legato being assumed as normal continuity unless one of its modifications, such as staccato or portamento, is called for, or when a new phrase is begun. When this curved line is over two different notes, it is called a "slur," and constitutes the smallest unit in music.

CARL M. ROEDER

The slur epitomizes the phrase and gives the pattern for all dynamic and expressive design since it comprehends that balance of action and repose which forms a musical idea.

The couplet of the tones, C going to D, would ordinarily be played with a down accent on C and an up "let-go" on D, and demonstrates the principle of effort and release, flow and ebb, or that quality found in every phase and department of nature—parallels being day and night, the union of opposites, inhaling and exhaling, battle song and cradle song, chaos and order.

The value of a principle lies in the number of things it explains. If it is a creative principle, it not only activates but clarifies all things. Furthermore, it is manifested in every minute particle as well, in every component degree in its enlargement. "The drop is in the ocean, but the ocean is in the drop."

For example, when a mighty wave precipitates itself with the violence of accumulated power upon the rock-bound coast and then recedes by degrees, spent and exhausted, it demonstrates the balancing of forces not only as a whole but in all of its parts as well. For every constituent wavelet and every ripple has its risings and fallings, and each drop combines the elements H2O.

Ruskin on Highlights

Ruskin declared that every bit of paint applied to the canvas is either a highlight or is related to it by approach or departure. So with tone. Every sound is either moving to or from a high point as it reaches for its main climax, and thus gives design and perspective to the musical picture.

How to blend and separate sounds by means of grouping, shading, inflection and dynamic symmetry—in other words, how to sense and establish the significance of expansion and contraction in tonal and spatial values, so as to give shape and flow, proportion and current, emotional stress and calm—is at the bottom of the ability to play a two-toned slur and extend the principle to a phrase, a movement, a composition or a program.

Von Bülow's counsel still rings true: "Strive to obtain beauty and expression in phrasing; it is the beginning of greatness as a performer."

*Author of Liberation and Deliberation in Piano Technique and A Practical Keyboard Harmony.

Science Promises New Violins

Rapid strides in the development of musical instruments is expected with newly manufactured violins perhaps of tone color comparable with that of the fine old European instruments, if research work now going forward in our leading universities materializes.

According to an article in the July issue of SCIENTIFIC AMERICAN by Frederick A. Saunders, professor emeritus of physics at Harvard University, harmonic analyzers with sensitivities far beyond the range of human hearing enable scientists, within a few seconds, to obtain a complete photographic analysis of a sustained tone, yielding numerical values for the strength and frequency of all harmonics present in the frequency range from 60 to 10,000 cycles per second. This means that the tone color of any instrument can be dissected with precision surpassing that of the skilled surgeon.

New Methods Advanced

From other, equally vital quarters of modern research have come new methods for producing, modifying and understanding materials.

"Changes in the physical character of a violin can come about through vibration and also from contact with players," Professor Saunders states. "After a period of use a violin usually weighs more because it has absorbed water vapor from the air around the player. This makes the wood expand across the grain; when not in use it dries out again and contracts. These changes may alter both the physical and rhemical properties of the wood. Some day it may be possible to attain the effects of years by a quick treatment of the wood; promising work along this line is now in progress."

•

Steuerman with Phila. Cons.

Edward Steuerman, pianist and teacher, will be associated with the Philadelphia Conservatory of Music, Maria Ezerman Drake, managing director, as teacher of the master class in piano. Mr. Steuerman has taught in Europe and in recent years in California and New York. He has played with several orchestras in this country and is a member of the summer faculty at the Juilliard School of Music.

MARJORIE BRETT

(Photo by Bruno of Hollywood)

Enacts Grace Moore

Marjorie Brett, artist-pupil of Ruby Smith Stahl, was selected to enact the role of the young Grace Moore in the Cavalcade of America program, June 14. The soprano has appeared on the Jack Keltie Show and various television specials.

Betsy Culp Dornay To Visit Europe

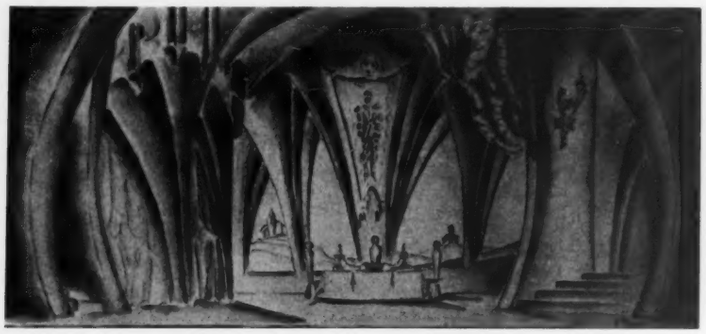
Betsy Culp Dornay leaves for Europe the middle of August, returning soon after Oct. 1. While on her annual visit to Holland, her native country, she will spend part of her stay with her cousin, Julia Culp, the famous lieder singer of another day. Mme. Dornay will also do research work on new repertoire for her seasonal pupils' recitals and forward plans for the social and musical introduction of Lucille Manners, artist soprano from the Dornay Culp studio, who is making her Continental bow in 1949.

Finalists for Piano Prize

Announcement comes from the North American Prize Committee that ten contestants have been selected from the regional preliminary auditions to compete in the final auditions of the prize. There are three awards of $1,000, $300, and $200. The final auditions of this piano contest will take place in San Francisco Aug. 16, 17, 18.

The prizes, donated by Eleanor Pflugfelder ,and sponsored by the Schmitz School of Piano, were initiated as was an earlier composition division of the prize, to stimulate the composition and performance of major piano works by North American musicians. The requirements for the finals include the Piano Sonata by Louise Talma (prize-winner of the composition division), and one hour of music by citizens of Canada, Mexico, and the United States, selected by the contestants from a diversified list released last summer.

Finalists selected by regional juries were: from the Canadian area, Madeleine Blais and Harry Somers: from the southern United States district, Gladys Childress and Harrison Phillips; from the Eastern United States area, Mrs. Lidia Mendelson and Hazel Griggs; from the middle west, Mrs. T. V. Munce; and from the Pacific Coast, in order of excellence, Jacqueline Drucker, Gloria Greene and Del Purves.



SCENE FROM THE PRINCESS AND THE VAGABOND,
new opera by Isadore Freed, which was premiered recently by a cast of student artists at the Julius Hartt Music School, Hartford, Conn. A review of the work appeared in the June issue of Musical Courier.

EDWARD LEE TYLER,
bass-baritone, has given a Town Hall recital and been soloist with the Detroit Symphony and the Cleveland Philharmonic Glee Club. A faculty member of the Music School of the Henry Street Settlement, he presented students in Steinway Hall on June 30. Mr. Tyler is the only voice teacher of his wife, Ruth E. Gibbs, mezzo-soprano, who had a leading role in Sing Out Sweet Land and is preparing for a South American tour.

Memory Contest to Be Held By Goldman Band

One of the most popular events of the Guggenheim Memorial Concerts each season is the annual Music Memory Contest, given by The Goldman Band, under the direction of Edwin Franko Goldman. This year's contest will be the twenty-third of its kind, and will be held on the Mall in Central Park, on Aug. 4. On this occasion The Goldman Band will play short excerpts from twenty compositions that have been performed during the current season. Contestants must identify the names of the works and their composers, and write down the answer as each number is played.

Prizes this year consist of scrolls prepared and presented by the Daniel and Florence Guggenheim Foundation. A scroll will be presented to each of the first three winners.

The contest is open to all but professional musicians. Special programs will be printed for the contest, in order that answers may be written directly on them. Those desiring to participate in the contest are asked to bring pencils or fountain pens. This will be an interesting measure of ascertaining the public's knowledge and recognition of the works performed this season by The Goldman Band. Awards to the winners will be made at the concert in Central Park on Friday evening of the same week.

Edinburgh Festival to Introduce International Films

NEW YORK.—Among the exhibit features of international interest to be shown at Edinburgh, Scotland, during the Second International Festival of Music and Drama—Aug. 22 to Sept. 12—are the world premieres of major documentary films. These films are the newest and latest efforts of leading producing companies, and are to be shown as prize productions of the many countries participating in the three-week Film Festival.

The Louisiana Story, a new film by Robert Flaherty, prominent director, will open the Festival. The film is Mr. Flaherty's first feature film since he made Elephant Boy in India ten years ago. It is described as a dramatic fantasy about a Cajun boy in the Bayou marshlands of Louisiana. Over two years in production, it has just been completed, and will be shown for the first time at the Festival.

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SUZANNE WILLIAMS,
soprano, sang in Brigadoon. The young artist, who was formerly with the Chicago company of Call Me Mister, is from the studio of Camilla Tentera Molitore. (Photo by Murray Korman.)

Tcherepnine, Frijsh Give Special Courses

SAN FRANCISCO.—The annual summer session at Music and Arts Institute of San Francisco opened on June 28 for six to eight weeks of courses in all departments and special seminars under guest teachers. Alexandre Tcherepnine, pianist and composer, arrived directly from concert appearances at the International Music Festival in Wales to conduct the course in advanced piano and contemporary music. Povla Frijsh came from New York, where she has been holding special classes at the Juilliard School of Music, to preside over sessions in advanced vocal music, open to singers, teachers and accompanists. Two full scholarships were offered by the Institute.

San Francisco Teachers Active

Muriel Macgurn also presented Josef Marais and Miranda, June 10 at the Marines Theatre, in African Veld and other folksongs. A third Macgurn presentation at the Marines' Theatre, was Marvin Scott, pianist, a brilliant exponent of the Wagar Swayne studios, in a program of Bach, Chopin, Ravel, Debussy, Villa-Lobos and Griffes.

Down the "Deep Peninsula" at the Burlingame High School, the Peninsula Symphony Orchestra, led by Nathan Koblick, director of all music activities in the vicinity, proved itself a well-disciplined, responsive group of some 75 players who gave spirited performance to a program of Beethoven, Moussorgsky and Wagner. At Stanford University a production of the opera Peter Grimes, May 27, 28 and 29, was an interesting event sponsored by the Opera Workshop, the University music department and the Stanford Players. Jan Popper was musical director.

More Young Artists

Elizabeth Simpson presented young artists at the Women's City Club, Berkeley, May 23. Walter Rose, Mary Barbis and Floyd Everett Sharp appeared in concerto numbers, Beethoven, Chopin and Liszt respectively. Roxanna Chew, youthful Chinese-American, proved herself a musical personage in Bach, Haydn, and modern composers.

Gloria Marie Salgueiro, pianist from the Tanya Ury studios, was heard in a solo recital at the Berkeley Piano Club, June 4. Miss Salgueiro is 15 years old and astounded her audience with her technical equipment and mature musicianship.

Gilbert Pavlovsky, another young pianist, pupil of Alexander Raab, gave a program of mature calibre and serious interpretation at the City Club, May 19. This young artist of college age was enjoyed

IN SCHOOLS AND STUDIOS

A chamber music concert by young musicians, assisted by Gilda Muhlbauer and Michael Applebaum, violinists, was given on June 6 at the Dalcroze Auditorium under the auspices of the New York Violin, Viola, Violoncello Teachers Guild.

Berthe Keresey, mezzo-contralto, presented Breton folksongs in costume at Paul Swan's studio, Carnegie Hall, on June 30. The soiree was arranged by Evelyn Hanson.

Theodore Ripper a candidate for the master's degree in music at Carnegie Institute of Technology, has been appointed instructor in organ and piano at the University of South Dakota, effective in September.

On June 21 Susanne Harsanyi sang folksongs with guitar, and Bernard Kirshbaum was heard in piano numbers at the WMCA Little Theatre, presented by the "Kellogg Gems."

James Morrison presented artist voice students in his fourth annual Town Hall recital on June 12. On the program were Frank Friederich, Clarkson Holmes, Leigh Peterson, June Patterson, Orchid Bajda, Alvin Rockwell, Louis Bowdre, Marie Giulano, Ruth Price Marshall, Alexander Hunter, Bertha Savage, Elizabeth Palmer, Mary Catalfamo, Quentin Terry, James Boxwell, Angel D'Alessandro.

Roy V. Bogas, 14-year-old California pianist, won the ninth annual Edgar Stillman Kelley Junior Scholarship of the National Federation of Music Clubs, the award financed by penny gifts from the Federation's 60,000 or more junior members. Oswald Lehnert, 16, violinist of Kenosha, Wis., is winner of the Federation's 1948 scholarship at the National Music Camp, Interlochen, Mich.

SOLON ALBERTI
(left) with two of his pupils, Lucretia Ferre, soprano, winner of the Newport Women's Club award for summer study at Tanglewood, and Stanley Propper, bass, winner of the 1947 New York State War Service Scholarship, valued at $1,400, for three years' study. Miss Ferre's award includes an appearance with orchestra at the next Newport Festival, and she sang at the dedication of the Little Red House, Tanglewood, July 23.

Clarence Zaar Wins Schmitz Scholarship

From a group of 15 contestants, Clarence Zaar, pupil of Gene Fiset of Seattle, won a full scholarship to the Schmitz Master Session, being held in San Francisco, July 5 to Aug. 14, under the sponsorship of San Francisco State College. Mr. Zaar attends the University of Washington. Partial Scholarships to the master classes were granted to Joy Detenbeck and Dolores McCullar.

Knoxville Symphony Gives Scholarships

KNOXVILLE, TENN.—The Knoxville Symphony Society has established scholarships for players in the Knoxville Symphony who are students at the University of Tennessee. First to receive such an award is Thomas Wheeler, oboist. Mr. Wheeler will be a resident fellow at the University next year. He is studying this summer with Bruno Labate of New York. Awards are under the direction of the conductor of the symphony, David Van Vactor, also head of the Department of Fine Arts, University of Tennessee, and the president of the Symphony, Ralph W. Frost.

Juilliard Faculty Appointments Made

Appointments to the faculty of the Juilliard School of Music have been announced by William Schuman, president. To share in conducting the school's two orchestras, three guest conductors have been invited to Juilliard for the first time. They are Dean Dixon, American, winner of this year's Alice M. Ditson Award and founder and director of the American Youth Orchestra; Eleazar de Carvalho, from Brazil, who has appeared as guest conductor of the Boston and Chicago Symphonies; Jean Paul Morel, French conductor of the City Center Opera. Two present faculty members continue as conductors. Robert Shaw, director of choral music, will conduct two orchestra concerts in addition to choral-orchestral programs, and Frederic Waldman, associate director of the Opera Theatre Unit, will conduct an orchestral concert as well as the opera productions. Other appointments are: Daniel Bonade, instructor in clarinet; Joseph Bloch, piano and literature and materials of music; Norman Singer, sociology; Robert Hemenway, English; Ralph Hunter, assistant to the director of choral music.

11TH ANNUAL CHORAL TRAINING SCHOOL
at the Minneapolis College of Music. Registration for this session, June 14 to 26, under the direction of Peter D. Tkach, included choral directors of colleges, churches and school supervisors from all parts of the country. (Photo by Norton & Peel.)

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SILVIO SCIONTI,

second from left, in Corpus Christi, Tex., where he held a master class at the Art Colony. Artist-pupils with him are, l. to r., Mary Nan Hudgins and Connie Cover, soloists with the Corpus Christi Symphony under Mr. Scionti in Mozart's Double Piano Concerto in E Flat; and Bob Floyd, who gave a solo recital. Mr. Scionti left on July 22 for two months in Italy.

Brooklyn Teachers Guild Meets

At the annual meeting of the Brooklyn Music Teachers Guild, at the Brooklyn Academy of Music, the following officers were elected: Sidney Morrow, president, succeeding Carl H. Tollefsen; Anita Palmer and May L. Etts, vice-presidents; Dorothy Morrow, corresponding secretary; Anna Lapidus, recording secretary; and Aagot Tharaldsen, treasurer. Plans are made to continue the Youth Concerts at the Brooklyn Academy, with Dean Dixon and his American Youth Orchestra. The Guild will sponsor a Concerto Contest for pianists and violinists from nine to 17 years of age. Further information may be secured from Concerto Contest, Brooklyn Academy of Music, 30 Lafayette Ave., Brooklyn 17, N. Y.

Rossini Opera Workshop

Singers from the Opera Workshop, Luigi Rossini, director, include Adelaide Bishop, who debuted as Gilda in Rigoletto with the City Center, and sang in Old Maid and the Thief; appeared with the Philadelphia Opera, and is to tour in concert under Colston Leigh management. Martha Larrimore toured with Charles L. Wagner's Night in Old Vienna, appeared in leads with the San Carlo Opera and is now concertizing in Cuba and Venezuela. Elaine Malbin is heard weekly on NBC, has broadcast from Nassau in the Bahamas and was in the Carnegie Pops. The San Carlo Opera presented Mathilde Sarrand in debut as Musetta, and she sang on Metropolitan Auditions of the Air, in Carol Longone's Hotel Pierre Operalogues, and in many concerts. Jess Walters, returning to Covent Garden, London, in January, has sung with the Chicago Opera, the New Orleans Opera, on the Chicago Theatre of the Air and elsewhere.

In operetta are Arthur Ulisse and Mary Woiceski in Annie Get Your Gun; Dorothy McNeil and Alfred Homan in Inside U.S.A.; William McCully and Julia Humphries in Allegro; John Kibrig in Music in My Heart.

Norman Atkins was a winner of "Stairway to Stardom" Town Hall debut and soloist with American Youth Orchestra under Dean Dixon and on WQXR. Benjamin DeLoache sang Commandatore in Don Giovanni with the New England Opera. Arthur Lincoln appeared at the Lido Club, Paris. Paul Richards bowed as Rodolfo in Boheme with the Chattanooga Opera, and Louis Vanelle in the title role of Tales of Hoffmann at Indian University.

Baldwin-Wallace Holds Band and Choral Clinic

BEREA, OHIO.—The fourth annual band and choral clinic at Baldwin-Wallace Conservatory of Music opened a two weeks' session on June 28, attended by 150 young people from high schools in Ohio, Indiana, West Virginia, Michigan and Pennsylvania. The clinic chorus numbered 60 and the clinic band 135. There were two public concerts on July 4 and 11. Faculty included James Doling, Paul Liddicoat, Gilbert Kellberg, Urho Seppelin, Jack Worthington, Frederick Ebbs, Emil Puffenberger, James Reiker, Howard Pardee, Alan Abel, Helen Dickey, Gertrude DeBats, F. Edwin Miller, Carl Schieg, Vance O'Donnell. Guest conductors were Frederick C. Ebbs, Thelbert Evans and Varner M. Chance.

Kirshbaum Directs Music In Summer Camps

Bernard Kirshbaum is directing the music program at Camps Rockaway and Lawrence, Far Rockaway, N. Y., his 14th season of working with children at summer camps. Six percussion rhythmic bands have been organized. The youngest groups are taught by rote, while older groups use music of varied rhythmical patterns. Several operettas are scheduled for production, and senior and junior music appreciation clubs are popular activities. Over 60% of the campers study music with private teachers during the school year.

Mr. Kirshbaum resumes in September his teaching of piano, coaching for entrance to conservatories, and classes in theory, harmony and composition.

News from La Forge-Berumen Studios

Singers and pianists from the La Forge-Berúmen Studios have appeared extensively. Gordon Gaines, baritone, sang in Fledermaus for the Houston (Tex.) Light Opera, June 21-26. Frank La Forge was interviewed over WNLK, Norwalk, Conn., and among his recordings played was the Liszt Liebestraum, believed to be the first piano record made by the Victor Company. On June 13 he gave another program over the same station, speaking again of this record, and of his work with Johanna Gadski; he played records by his artist singers and students, including several of his original songs and transcriptions sung by Lily Pons. Two La Forge artists, Rita Haaser, coloratura soprano, and Ralph Quist, tenor, gave a recital on June 5 at the Neighborhood Club, Brooklyn, with Mr. La Forge at the piano.

Five young pianists, pupils of Ernesto Berúmen, appeared in a program at the studios on July 11. They were Jacqueline Bird, a very young performer; Josefina Menendez, Cuban pianist; Cecil Gordon; Robbie Masterson; and Thomas Mullady III. Walter Lowe, basso cantante, artist-pupil of Mr. La Forge, sang arias and songs, and Mary Brown supplied his accompaniments.

PIANO STUDENTS OF IREYNE STARIKOFF

after a recent recital at Steinway Hall. Miss Starikoff at the piano; students, r. to l., first row, Judith Ganeles, Dolores Samalin, Eleonore Eigen; second row, Sandra Broadwin, Sondra Samalin, David Ganeles; last row, Gilda Marraffino, Antoinette Marraffino, Doris Penn, Arlene Fenichel.

THE PROTAGONISTS BOW

after a concert sponsored by the International Music Lovers Guild in Fraternal Auditorium under the direction of Ernst Fischer, baritone. In the picture are Kathryn Cavanaugh, Ludwig Greenbaum, Mrs. Kessler, Rummia Fischer, Ernst Fischer, Dorothy F. Schmidt, Dr. Kessle, Pasquale Marchese, Alexander Kouguell. The Guild presents young artists in a series of concerts each season, and is auditioning now. Best performers during 1948-49 will be chosen for a concert in the fall of 1949 in Times or Town Hall.

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AT THE 70th COMMENCEMENT CONCERT OF NEW YORK COLLEGE OF MUSIC,

Town Hall, New York, June 23. Arved Kurtz, Warner Hawkins, directors, Captain Hugh Curry, U. S. Army, Evelyn Steil, registrar, Phyllis Glick, secretary, and students. Diplomas, certificates and testimonials were presented at the end of the concert, and the Richard Hirsch award was bestowed on Gloria Van Dorp, soprano, and Cesare Longo, tenor.

Waring Workshop in Second Summer Session

The 1948 season of the Fred Waring Music Workshop opened at Shawnee-on-Delaware, Pa., June 13, and continues through 10 one-week sessions. The working schedule includes four hours each morning observing the Waring Pennsylvanians rehearsing and producing the thirty-minute radio programs they present six times weekly over NBC. Nearly 100 members of the Pennsylvanians organization — musicians, arrangers, script writers, engineers, librarians, copyists—migrated from New York to Shawnee for the summer to provide this opportunity for observation. In afternoon and evening instruction sessions Mr. Waring and his assistants conduct the Workshop members and hold discussions relating to choral techniques, program building, improvement of music reading, arranging, microphone techniques and kindred subjects.

Edna B. Bloom Presents Vocalists

An evening of music brought artist-pupils of Edna Beatrice Bloom to the recital hall of the Women's National Republican Club, June 4. Programmed were solo numbers from opera and operetta, art songs in divers languages, highlighted with melodious American and English compositions and duet and ensemble arrangements which gave interesting variety to the lengthy list.

The singers offered generally admirable tonal projection and evidenced careful schooling in stage deportment and delivery, meriting a more detailed review than is presently possible. Illean Krim displayed a well-trained voice and interpretative skill; Virginia Rose Averill combined personal beauty and flexible vocal technique; Sylvia Adlin exhibited a voice of true dramatic timbre, while Barbara Siegel contrasted with a pure Mozartian legato. Anita Garrett gave a distinguished rendering of the Regnava nel silenzio (Donizetti), Edith Nakano, in colorful Japanese costume sang prettily and Rhoda Wiman soared to coloratura heights in Bellini airs. The difficult Ernani involami introduced the fine talent of Barbara Abram, a most promising young soprano; Lorraine Wiman continued the excellent work with her fine Tschaikowsky Jeanne D'Arc aria and Ruth Block was clear-voiced in the Qui la voce, Ruth Ferro, as the final soloist, disclosed a voluminous, brilliant tone in her chosen numbers. Charles Richards was the competent accompanist.

M. C.

Anna G. Harris Singers Appear

Two June concerts presented a number of artists and young students from the studios of Anna Graham Harris in Hackensack, N. J. Heard in the first recital were Dorothy Johanson, Dorothy Rost, Evalyn Sanzari, May Alberts, Jean Barrett, Carolyn Holl, Maria Raphael, Jean Maitland, Helen Dinzik, Helen Mahler, Maureen Jamieson, David Ruitenberg, Josephine Mayer, Dorothy Winters, Arthur McCarthy, Grace Fay, Dorothy Lapham, Martha Schneider, Margaret Shropshire, Beth DeChard, Lillian Sampson, Constance Holmgren, Nanette Shields.

A well chosen and varied list of lyric selections rewarded the attending audience. Suited expertly to the talents and vocal development of the singers were classics from Italian and early English anthologies; lieder of Brahms; Viennese operetta airs; English, Scandinavian and American Art songs; Handelian oratorio excerpts and arias from French and Italian scores. The vocalists, too numerous for individual review, delivered their solo groups and ensembles with assurance, admirable tone and an overall indication of excellent, musicianly training. Several of the voices showed exceptional talent for singing careers. At the piano: Elsa Latham, Harriet Altenberger, Milford Snell.

M. C.

Alcaro Group Wins Trophy

The Alcaro Symphonic Accordion Orchestra for the second year won a special prize at a contest sponsored by the American Accordion Association at Manhattan Center on June 27. They played the Second Hungarian Rhapsodie of Liszt. Al Alcaro directed, and soloists were Lillian Cantella and the Alcaro Accordionettes, Miss Cantella, Gloria Calabrese, Florence Hochwald.

Charles Panzera Has U. S. Debut at Juilliard

Charles Panzera, distinguished French baritone, had his first concert appearance in the United States at a recital at the Juilliard School of Music on July 28.

The recipient of many honors and awards, Mr. Panzera is known to concert audiences in Europe, while through his outstanding recordings he already has a large following in this country. The recital was shared by his wife, Magdeleine Baillot-Panzera, noted concert pianist.

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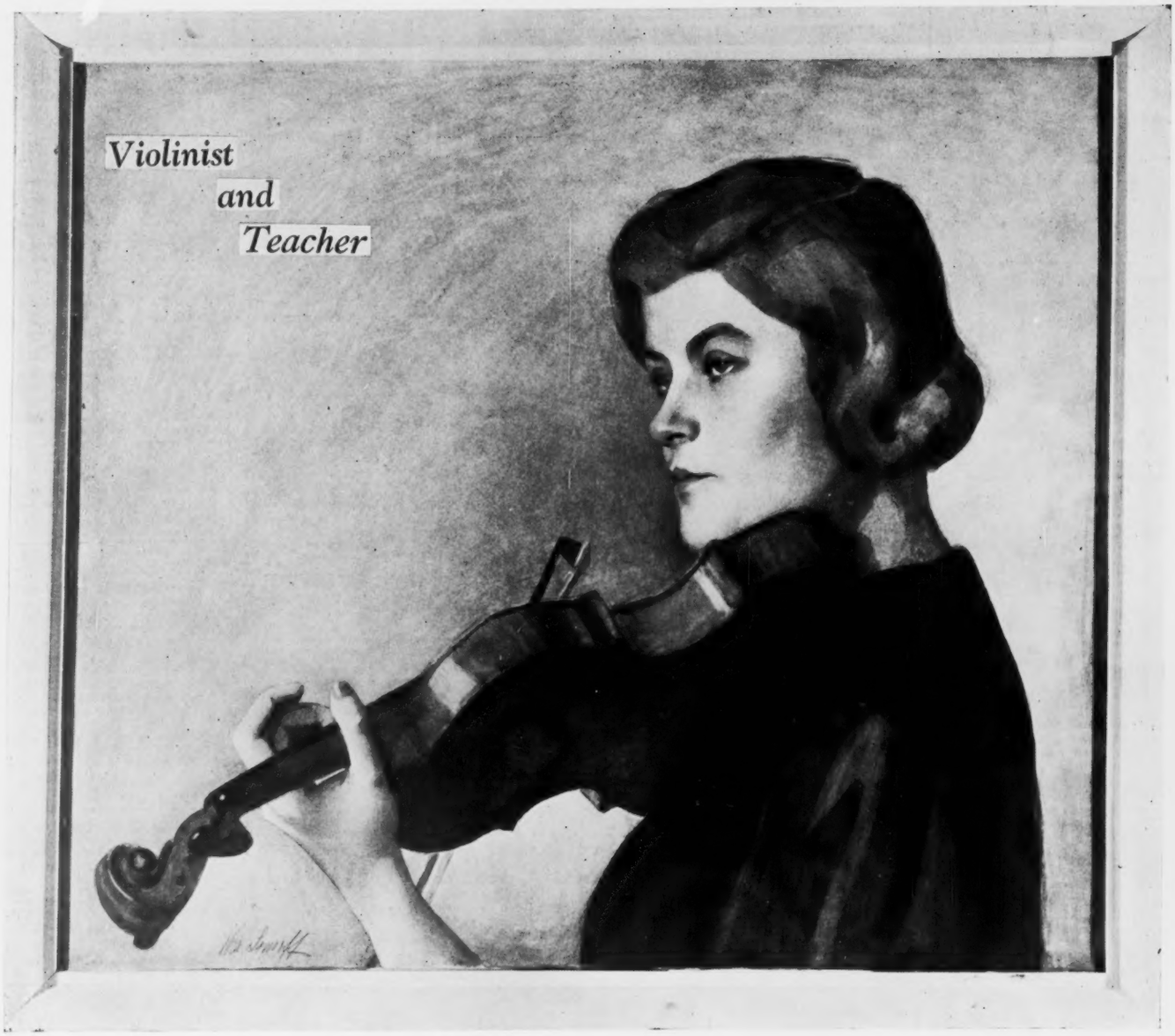

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